CC0. In Public Domain. Digitized by Muthulakshmi Academy

ṚGVEDA DARŚANA

VOLUME 7

VISHṆU SŪKTĀNI
PART 3

Vidyālankāra

S. K. RAMACHANDRA RAO

CC0. In Public Domain. Digitized by Muthulakshmi Academy

CC0. In Public Domain. Digitized by Muthulakshmi Academy

CC0. In Public Domain. Digitized by Muthulakshmi Academy

CC0. In Public Domain. Digitized by Muthulakshmi Academy

RGVEDA DARSANA

A SET OF THIRTEEN VOLUMES

VOLUME SEVEN

Vishnu Suktani

(Part Three)

Vidyalankara

Prof S. K. Ramachandra Rao

Prof S. K. Ramachandra Rao Memorial Trust®

Bangalore 560 011

CC0. In Public Domain. Digitized by Muthulakshmi Academy

RgVeda Darsana, (A set of Thirteen volumes) Volume Seven, Vishnu Suktani, Part Three, by Prof S. K. Ramachandra Rao, published by Dr. S. R. Sudarshan for Surama Prakashana, the publication wing of the Prof. S. K. Ramachandra Rao Memorial Trust®, 305, 6th Cross, 1st Block, Jayanagar, Bangalore 560011.

Phone: 080-26563957 E mail: profskr.trust@gmail.com

www.profskr.com

© Prof S. K. Ramachandra Rao Memorial Trust®

First Edition: 2001

Second Edition: 2015

ISBN 978-93-84069-15-5 (SET)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Introduction

The present volume completes the Rg Vedic hymns addressed to Vishnu. The Vishnu Suktas, forty-five in number, are an important contribution to the crystallization of the Vishnu ideology, wide spread and persisting in the country. I have attempted in these three parts to present the traditional interpretation of the great Sukta, highlighting the adhyatma aspect.

S. K. Ramachandra Rao

CC0. In Public Domain. Digitized by Muthulakshmi Academy

CC0. In Public Domain. Digitized by Muthulakshmi Academy

CONTENTS

	VISHṆU-SŪKTĀNI	1
APPENDIX ONE	SARVĀNUKRAMA-PARIBHĀSHĀ OF UVAṬA	188
APPENDIX TWO	अथ च्छन्दोऽनुक्रमणी शौनकीया ॥	252

CC0. In Public Domain. Digitized by Muthulakshmi Academy

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Introduction

The next group of verses ascribed to Vishṇu is to be found in the ninety-ninth hymn (sūkta) of the seventh maṇḍala (corresponding to Ashṭaka 5, Adhyāya 6, Varga 24). There are seven mantras in the hymn, all in trishṭup chhandas, and all eulogizing the devatā Vishṇu, the fourth, fifth and the sixth mantras associating Indra also with Vishṇu (Indrā-Vishṇū). The seer of this hymn is Vasishṭha. We read in Kātyāyana's *Sarvānukramaṇī* (38,19):

परो वैष्णवं तुरुमित्यैन्द्र्यश्च तिस्रः ॥

(Shaḍguru-Śishya=सप्त। मात्रया। विष्णुदैवत्यमिदमुत्तरं च। उरुं यज्ञाय चक्रथुरित्यास्तिस्र ऐन्द्र्यश्चकाराद्वैष्णव्यश्च । ऐन्द्रावैष्णव इत्यर्थः। वसिष्ठः। त्रिष्टुप्॥)

The sage of this hymn is Vasishṭha, who has been described as the son of Mitrāvaruṇa, the twin-gods born of Kaśyapa and Aditi (with Indra and Vishṇu as brothers). Mitrā-Varuṇa, engaged in a sacrifice, happened to behold the nymph Urvaśī by chance, and excited by her beauty discharged their semen into a pot of water. Born in the pot out of this semen was Agastya (hence called Kumbha-sambhava), and when the water

CC0. In Public Domain. Digitized by Muthulakshmi Academy

was spilt out, Vasishṭha was born on the ground (sthale) standing on a lotus that was in the water (pushkara). This lotus was protected alround by the Viśve-devas. Coming out of the waters, he performed great austerities. By the excellence of his ritues and by the eminence of his deeds, he was named Vasishṭha (meaning the Best) (*Bṛhaddevatā* 5,151-156):

ततोऽप्सु गृह्यमाणासु वसिष्ठः पुष्करे स्थितः।
सर्वत्र पुष्करं तत्र विश्वेदेवा अधारयन्॥
उत्थाय सलिलात् तस्मादथ तेपे महत्तपः।
नामास्य गुणतो जज्ञे वसतेः श्रैष्ठ्यकर्मणः॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

One of his memorable achievements was that he could see the god Indra face to face as no sage had done or could, by his austerities:

अदृश्यमृषिभिर्हीन्द्रं, सोऽपश्यत्तपसा पुरा॥

(Cf. also *Taittirīya-samhitā*, 3,5,2 : ऋषयो वा इन्द्रं प्रत्यक्षं नापश्यन्। तं वसिष्ठः प्रत्यक्षमपश्यत्॥)

And as a result, he was favoured by Indra with a share in the Soma offerings:

सोमभागानथो तस्मै प्रोवाच हरिवाहनः॥ (Cf also *Taittirīya-samhitā*, op.cit. तस्मै एतान्त्सोमभागानब्रवीत्॥)

The same text (6,11ff) gives another story relating to Vasishṭha and his visualization of two verses included in *Ṛgveda* (7,55,2 and 3). He once dreamt that he approached the residence of the sovereign Varuṇa. The fierce dog that guarded the palace rushed on him barking and baring its fangs. At that moment he recited the two verses, and the dog was at once pacified; it fell into a swoon, and so did the other attendants of the palace. Then the sovereign Varuṇa came and bound the sage with fetters (pāśa). The

CC0. In Public Domain. Digitized by Muthulakshmi Academy

sage, however, recited a set of four hymns (RV 7,86-89), and the fetters broke and fell off.

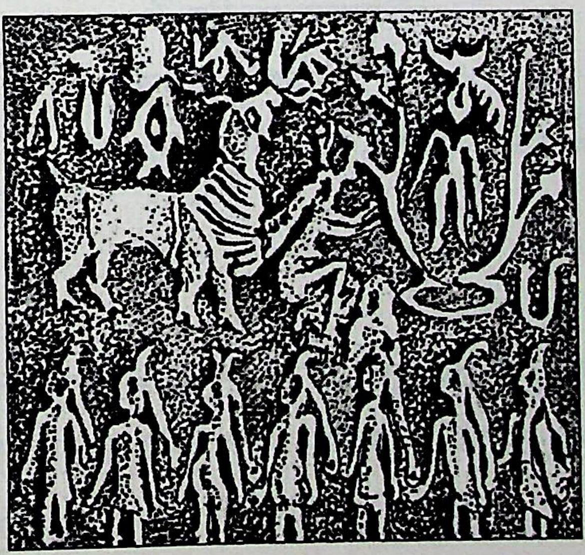
वरुणस्य गृहान् रात्रौ वसिष्ठः
स्वप्न आचरत् ॥११॥
आविवेशाथ तां तत्र श्वा नदन्नभ्यधावत।
क्रन्दन्तं सारमेयं च धावन्तं दष्टुमुद्यतम् ॥१२॥
यदर्जुनेति च द्वाभ्यां सान्त्वयित्वा व्यसुष्वपत्।
स तं प्रस्वापयामास जनमन्यं च वारुणम् ॥१३॥
ततस्तु वरुणो राजा स्वैः पाशैः प्रत्यबध्यत।
स बद्धः पितरं सूक्तैश्चतुर्भिरित उत्तरैः ॥१४॥
अभितुष्टाव धीरेति मुमोचैनं ततः पिता।
ध्रुवासु त्वेति चोक्तयां पाशा अस्मात्प्रमोचिरे ॥१५॥

Vasishṭha had many enemies (vasishṭha-dveshiṇyah), among whom the sage Viśvāmitra, was responsible, in a fit of lunacy caused by a curse (abhīśāpa), for the death of the many sons of Vaśishṭha. Vasishṭha was greatly pained on this account (4, 106-112):

हते पुत्रशते तास्मिन्वसिष्ठो दुःखितस्तदा।
दुःखशोकपरीतात्मा शपते विलपन्निव॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

He is described as a vigorous, energetic sage, ever engaged in austerity, like Agastya, who was born along with himself (5,150, vīryavantau tapasvinau). He was often and especially chosen as the master of ceremonies in great sacrifices (cf *Taittirīya-samhitā*, 3,5,2 'tasmād vasishṭho brahmā kāryah'). This privilege was extended to his descendents also (*Bṛhaddevatā*, 5,58, 'vasishṭhaś cha vāsishṭhāś cha brāhmaṇā brahma-karmaṇi'). We frequently have references to the descendents of Vasishṭha, as those of other sages Gṛtsamadas, Bhāradvājas, Kuśikas, Gotamas and so on (cf. *ibid.*, 4,98 and 119). He is mentioned alongside sages like Medhātithi, Nābhānedishṭha, Gaya, Kakshīvat, Manu and Vihavya, suggesting his contemporaneity with them. He was probably a sun-worshipper (*ibid.*, 2,62):



CC0. In Public Domain. Digitized by Muthulakshmi Academy

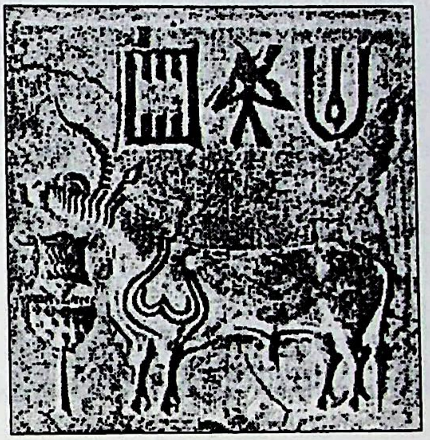
दिवाकरं प्रसौत्येकः सविता तेन कर्मणा।
उदितो भासयंल्लोकानिमांश्चैव स्वरश्मिभिः।
स्वयं वसिष्ठस्तेनैनं ऋषिराह स्तुवन् भगम्॥

Sāyaṇa's introduction to the hymn indicates that it is the tenth hymn in the sixth anuvāka. The first mantra of this hymn is employed as a yājyā-mantra while performing the puroḍāśa-homa in paśu-yāga intended for Vishṇu (according to *Āśvalāyana-śrauta-sūtra* 3,8)

परो मात्रयेति सप्तर्चं दशमं सूक्तं वसिष्ठस्यार्षं त्रैष्टुभम्।
उरु यज्ञायेत्याद्यास्तिस्र ऐन्द्रावैष्णव्यः।
शिष्टाः केवलविष्णुदेवताकाः॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(३२)



(संहितापाठः)

परो मात्रया तन्वा वृधान न
ते महित्वमन्वश्नुवन्ति।
उभे ते विद्म रजसी पृथिव्या
विष्णो देव त्वं परमस्य वित्से ॥१॥३२॥

(पदपाठः)

परः। मात्रया। तन्वा। वृधान। न। ते। महिऽत्वं। अनु। अश्नुवन्ति। उभे इति। ते। विद्म। रजसी इति। पृथिव्याः। विष्णो इति देव। त्वम्। परमस्य। वित्से॥

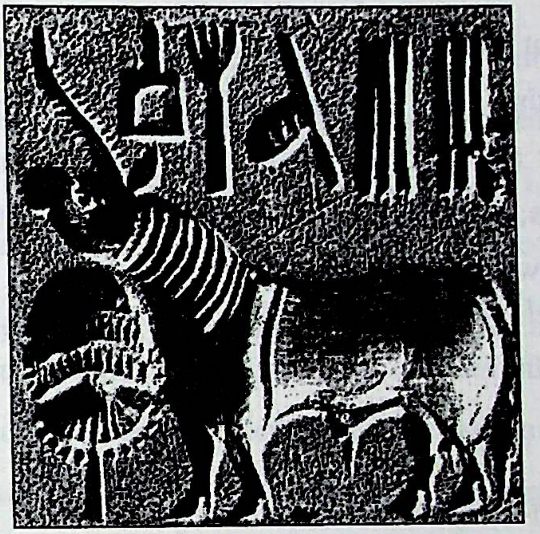
CC0. In Public Domain. Digitized by Muthulakshmi Academy

(अन्वयः)

मात्रया परः तन्वा वृधान (हे विष्णो) ते महित्वं न अन्वश्नुवन्ति। पृथिव्याः ते उभे रजसी विद्म। (हे) विष्णो देव, त्वं (एव) परमस्य वित्से॥

परो मात्रया	beyond all measure
तन्वा	with (your) body; form
वृधान	(you have) grown, expanded
ते	your
महित्वम्	greatness, magnitude, glory (such as this)
न अन्वश्नुवन्ति	(no one) can comprehend
पृथिव्याः	beginning with the earth
ते	your (own)
उभे रजसी	the two worlds (earth and midregion)
विद्म	we do know
हे विष्णो	oh Vishṇu
त्वम्	you (alone)
परमस्य	the supreme realm
वित्से	know

CC0. In Public Domain. Digitized by Muthulakshmi Academy



Vishṇu is eulogized for his might which is indeed inscrutable. No mortal man can comprehend how he magified his own form, beyond all measure that one is aware of, when he set out to fashion the three realms, for the sake of providing creatures space in which to dwell and live. We the mortals are aware of this earth and the atmosphere above it, two of the realms that he created for us. But the realm above it, the realm in which he himself abides, is not known to us. He alone knows it.

The reference obviously is to the celebrated triple strides of Vishṇu:

त्रीणि पदा विचक्रमे विष्णुर्गोपा

CC0. In Public Domain. Digitized by Muthulakshmi Academy

which earnt him the apellation 'tri-vikrama'. The three strides covered or engineered the three realms, - bhūh (earth), bhuvah (midregion) and svah (the upper regions, sky or atmosphere). The third realm is his own, where he dwells; it is beyond the ken of mortals. It is the endeavour of the spiritually awake. mortals to reach this realm. It is the realm of light and is identified with 'beyọnd the upper half of the universe' (parame parārdhe).

.

(१) परो मात्रया तन्वा वृधान॥

The expression "mātrā" signifies "measure", "limit" (as in RV 10,70,5 दिवो वा सानु स्पृशता वरीयः पृथिव्या वा मात्रया वि श्रयध्वम्॥), and 'para' (paras, 'para iti sakārāntara parastād ity arthah') suggests something beyond, something transcending, something out of reach. As used in *Ṛgveda*, the word 'para' means 'beyond ones imagination' (e.g. 5,17,2 'tam nākam chitra-śochisham mandram' 'paro manīshayā'; 8,72,3 'antarichchhanti tam jano rudram paro manīshayā'), one who is the highest, above every other thing (6,9,2, 'parovadāty avareṇa'), one who is supreme, above whom there is nothing (5,3,5, 'yājīyān na kāvyaih paro nāsti svadhāvah') 'paro-mātrayā'; thus refers to the 'body' (tanvā), which defies all limits and is beyond all measures; immeasurably expansive form.

The 'body' (tanu), described as supreme, incomparable and immeasurable, refers to the form assumed by Vishṇu, which covered the

CC0. In Public Domain. Digitized by Muthulakshmi Academy

entire universe and overflowed, encompasing the three worlds by the three steps ('trīṇi padā vi chakrame'). The expression 'tanvā' means: for the body (as in 7,3,9 'śuchir gātsvayā kṛpā tanvā... rochamānah'), with the body (as in 6,9,4, 'amartyas tanvā... vardhamānah'), or in the body (as in 3,4,6, 'uta smayete tanvā... virūpe'). The word 'tanu' (from 'tan' with the 'u' suffix according to the formula 'bhṛmṛśitṛṛcharīti', *Uṇādi-sūtra* 1,7) meaning 'to stretch' 'to spread', 'to expand' (tanoti tanyate vā) in all the passages quoted above does not refer to the physical body (śarīram), but the sense in which the word is used is that of form assumed by a deity.

The naturally expansive form of Vishṇu grew (vṛdhāna, from 'vṛdh', vṛddhau, 'to grow'). It was not a form whose dimensions are fixed, but what grew (vardhamāna) in order to serve a purpose, viz. to provide space for the creatures, even as in 8,75,14 'tam ghed agnir vṛdhāvati', the fire blazes forth to enable the effective performance of a sacrifice.

(२) ते महित्वं न अन्वश्नुवन्ति॥

The might and glory of Vishṇu suggested by this growth of an already pervasive deity (Vishṇu, etymologically signifying vyāpaka) are altogether incomprehensible to the mortals. The word 'mahitva' means greatness

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(mahatva), surpassing excellence (māhātmya), and there are references in the Vedic corpus to the inability of mortal man to comprehend this greatness of the deity. There is an eulogy of Agni (10,4,4):

मूरा अमूर न वयं चिकित्वो
महित्वमग्ने त्वमङ्ग वित्से ॥

We (vayam) are 'mūrā' (mūḍhāh), covered by ignorance, clouded and confused (from the root 'muh'). Agni however is 'amūra' (naṅg, not-mūra), wise and bright; free from ignorance and illusions. ow can we ever perceive (chikitvo, from the root 'chit' 'to perceive' the greatness of Agni? The greatness of Agni is indeed known only to Agni ('mahitvam agne tvam aṅga vitse'), and to no one else. The present passage substantially repeats this idea.

There is a passage where the seer-poet speaks of his having understood this greatness (10,79,1), but it is not common understanding, but an intuitive realization.

अपश्यमस्य महतो महित्वममर्त्यस्य मर्त्यासु विक्षु ॥

The seer perceived (apaśyam) the greatness (mahitvam) of Agni, who is great (mahataḥ), venerable, praiseworthy (maṁhanīya, pūjya). But the perception was of the presence of that immortal one, the imperishable one (amartyasya) within the hearts of the mortal beings (martyāsu vikshu), and of nothing more.

In this connection, it is to be noted that Vishṇu is often identified with Agni, and there is a specific prescription that Agni is to be perceived or worshipped in the navel of Vishṇu (*Kapishṭhala-Kaṭha-samhitā* 31,8,9):

CC0. In Public Domain. Digitized by Muthulakshmi Academy

CC0. In Public Domain. Digitized by Muthulakshmi Academy

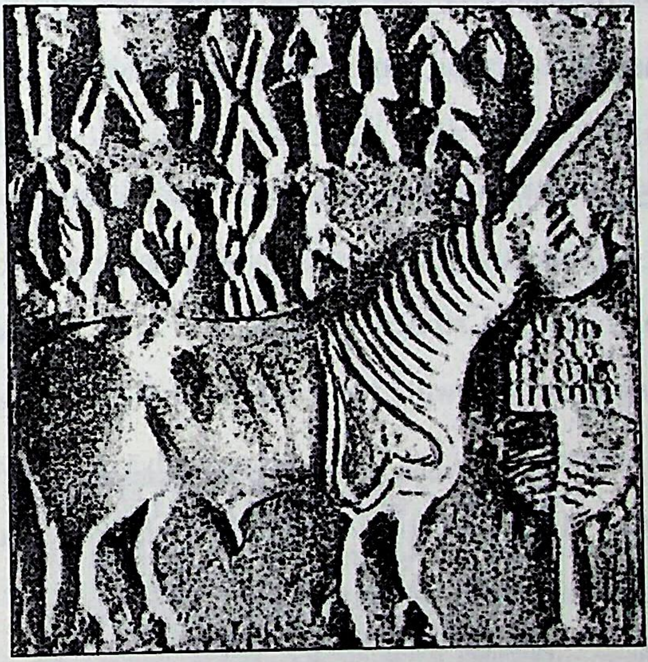
विष्णोर्नाभौ अग्निश्चेतव्यः यो वा अनाभिमग्निं चिनुते यजमानस्य नाभिमनुप्रविशति ॥... प्रादेशमात्रं भवति एतावती हि विष्णोर्नाभिः ॥

The navel of Vishṇu is here further identified with the space within the 'heart' of every living being (prādeśa-mātra); that is the creative seat of Agni (nābhi or garbha), and we must turn our thoughts there. The entire universe is his self-expression, and the same reality occurs as the very core of individual existence. This is the 'mahitva', the greatness which is beyond human understanding. Derived from the root 'maha' which has the sense of being worthy of adoration or worship ('maha pūjāyām', *Dhātu-pāṭha*, 1,706), the word signifies the only object worthy of all devotion.

But it is beyond intellectual comprehension (na anvaśnuvanti). The prefix 'anu', added to 'aśnuvanti' (comprehend, attain, cover, pervade, from 'aśū' vyāptau, *Dhātu-pāṭha* 5,18 or 'aṁś' 'to attain') suggests 'manasā' (by the mind), which is the 'greatest and fastest' (*Pañchavimśa-brāhmaṇa* 7,6,17 'mano vai bṛhat'; Jaiminīya-*brāhmaṇa*, 1,20 'mano vai bhuvaneshu javishṭham'), and which is 'the vehicle on which the gods ride' (*Śatapatha-brāhmaṇa*, 1,3,5,6 'mano vai deva-vāhanam'). And mind cannot comprehend the inner reality of all existence (Vishṇu), for the simple reason that mind

CC0. In Public Domain. Digitized by Muthulakshmi Academy

becomes great and fast only because the supreme reality uses mind as its ground, as its base ('*Śatapatha-brāhmaṇa*, 6,5,1,21. 'tasya (ātmanah) mana eva pratishṭhā')



(३) पृथिव्या ते उभे रजसी विद्म।

It is given to us, the mortal beings, to comprehend (vidma, jānīmah), but both of the two of the worlds belonging to Vishṇu (te ubhe rajasī), pertaining to, or beginning with, the earth (pṛthivyāh). The two realms

CC0. In Public Domain. Digitized by Muthulakshmi Academy

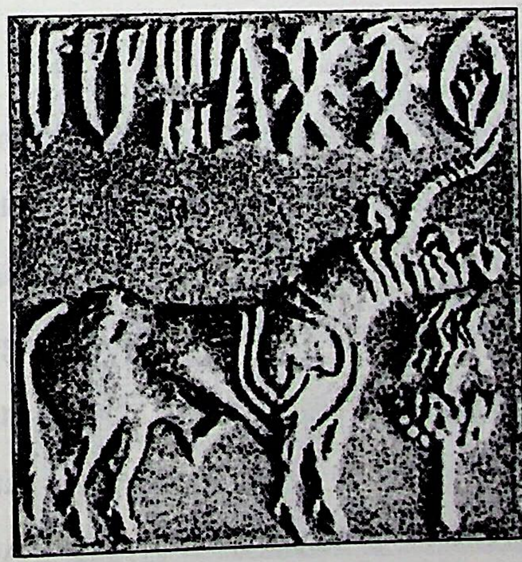
indicated here are, according to Sāyaṇa, the earth (pṛthivī) and the mid-region (antariksha). There is a well-known statement of Yāska to the effect that the expression 'rajas' signifies a world or realm ('rajāmsi lokāny uchyante'); and 'rajasī' in the dual number always refers to 'ubhau lokau pṝthivīm chāntariksham cha', as Sāyaṇa points out. The mid-region is just above the earth, in fact an extention of the latter.

The word 'pṛthivī' signifies whatever spreads (from 'pratha prakhyāne', prathate asau iti pṛthuh, pṝthivī vistīrṇā ity arthah), whatever is vast, and more particularly the vast stretch of earth. It is more frequent in the Vedic passages to associate sky with the earth (dyāvā-pṛthivī) and we have in *Nighaṇṭu* the expression rajasī given among 'dyāvā-pṛthivī-nāmadheyāni', along with 'rodasī' (divi bhuvi cha vartate), 'nabhasī' (ṇāha bandhane) and 'sadasī' (sīdanty anayor deva-manushyādayah). The word 'rajas' has the senses of movement, going, pleasing and colouring (rañjī rāge, 'bhū-rañjibhyām kit', *Uṇādi-sūtra* 4,211). Here the meaning of movement or dynamism which characterizes the world becomes relevant. A Vedic passage speaks of the two worlds, one dark and the other bright (6,9,1):

अहश्च कृष्णमहरर्जुनं च वि वर्तेते रजसी वेद्याभिः ॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Both are described as 'days' (ahas), one black and mysterious (kṛshṇa), the other white and obvious (arjuna). One remains unknown, while the other comes within our understanding. Both, however, are the dimensions of 'pṛthivī'. It makes better sense to take 'pṛthivyā' as 'of the earth' or 'pertaining to the earth' (possessive case of 'pṛthivī') rather than 'beginning with the earth' (pṛthivīm ārabhya), as Sāyaṇa has done. The two realms belong to the earth (pṛthivyāh ubhe rajasī), which is likened to a day (ahas), with something hidden within the other which is obvious. What is spread out before us is pṛthivī proper, and what is hidden from our view is 'dyaus'.



CC0. In Public Domain. Digitized by Muthulakshmi Academy

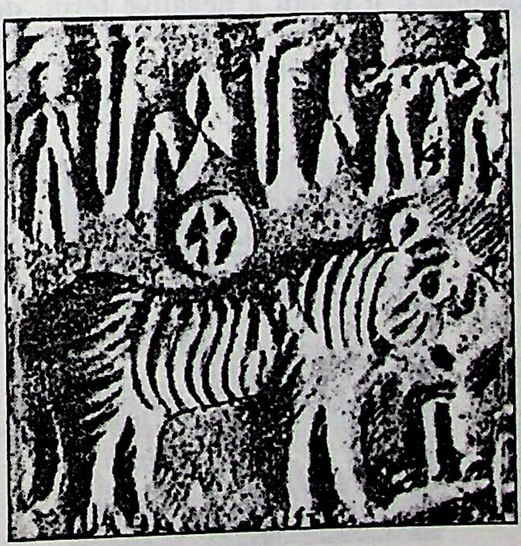
It is important to note that the word 'dyāvā' in the dvandva-compound 'dyāvā-pṛthivī' stands for 'diva' or 'divasa'. Pāṇini justifies the substitution of 'diva' or 'divasa' by 'dyāvā' in the sūtras 'divo dyāvā' (6,3,29) and 'divasaś cha pṛthivyām' (6,3,30). This stands for the bright half of existence (arjuna in the above passage) while pṛthivī is the half dark (kṛshṇa). The two are figuratively known as the Aśvins, as Yāska suggests (cf. *Nirukta* 12,1 'tat kāvaśvinau? dyāvā-prthivyāuvity eke') and *Śatapatha-brāhmaṇa* (4,1,5,16) explains ('dyāvāpṛthivī pratyaksham aśvinau ime hīdam sarvam āśnuvātām'). Darkness and light are together all-pervasive; there is light amidst darkness, and darkness amidst light. There is something hidden in what is spread out before us, and what is hidden is also spread out, provided we look for it.

Further, the light and darkness are intertwined, and they illumine the worlds together (rajasī) by their alternation (vi vartete). No one can understand the strands that are involved in such alternation (next mantra, 'nāham tantum na vi jānāmyotum'). But darkness signifies only what is hidden from the ordinary mortals, and light or day stands for what can be known through the senses and mind. One of the later passages in the same hymn (6,9,7) speaks of the supreme reality Agni as 'abiding in

CC0. In Public Domain. Digitized by Muthulakshmi Academy

darkness' ('tamasi tasthivāmsam'), and 'for fear of whom all the instruments of knowing bend low' ('viśve devā anamasyan bhiyānāh'). The same Agni is also described as made manifest by earth and heaven, and by the mysterious waters in the mid-region (10,2,7 'yam tvā dyāvāpṛthivī yam tvāpas tvashṭā')

In this connection, we must recognize the significance of the Vedic word 'niṇyam', signifying what is hidden and concealed and remains invisible, which word is included among the six names for 'antar-nihita'. ('placed or kept within', 'inwardly kept' mystery) in the *Nighaṇṭu* (cf. *Nirukta*, 2,16, nirnāma, nameless).

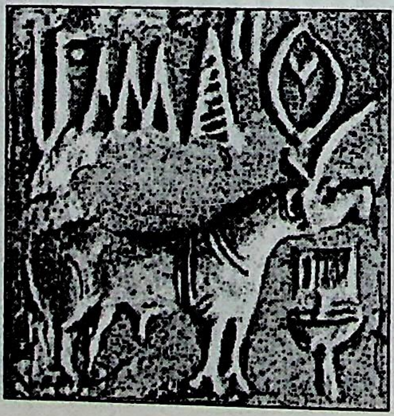


CC0. In Public Domain. Digitized by Muthulakshmi Academy

The *Nirukta-Nighaṇṭu* (3,25) classes niṇyam with synonyms like sasvah, sanutah, hiruk, pratīchyam and apīchyam. The word is formed thus:

निरुशब्दपूर्वात् नयतेः 'अघ्न्यादयश्च' (उणादिकोशे ४, १०६) इति यत्प्रत्ययष्टिलोपो रेफलोपश्च निपात्यते।

and means "taken out" (bahir-nītam), "gone out" (nirgatam) or "concealed" (antarhitam). Likewise, sasva signifies "well concealed" (samyagantargatam) or "gone away" (vinirgatam); apīchya is taken by Bhaṭṭa-Bhāskara in the sense of "unmanifest", "in the dark", "hidden" (aprakāśah); pratīchya, according to Skanda-svāmi, means what abides fully masked or completely curtained off (pratyapachitam sthitam). Thus it is not absence or emptiness; it is not a negative term, despite its verbal form. It is real, existing, but hidden from view.



CC0. In Public Domain. Digitized by Muthulakshmi Academy

All the gods are said to be located only in the niṇya -

निण्ये विश्वे देवा अधि सन्ति।

It is therefore that they are hidden from our view. The word niṇya is frequently used in the Ṛgvedic corpus in the sense of 'covered in dakrness' and 'hidden from sight'. For instance, in RV 1,32,10, we read that the body of Vṛtra is unseen, hidden under the waters that flow over the body:

काष्ठानां मध्ये निहितं शरीरं।
वृत्रस्य निण्यं वि चरन्त्यापो॥

Another mantra (1,164,37) provides the clue to the mystery. It is not that one does not at all know the reality, but one does not have a complete understanding of it, because he is covered over by ignorance (niṇyah), bound to the details of the world around him, and wanders about with a mind that is oriented outward.

न विजानामि यदि वेदमस्मि
निण्यः सन्नद्धो मनसा चरामि ।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Although 'I am all this' (idam asmi), I do not know it for certain or after a thorough investigation (vi jānāmi, vivichya nājñāsisham). The reason for this is being a niṇya (antarhitah mūḍhachittah), one with a clouded mind or heart. If only one can obtain the first intimations of the real, then he would at once experience his share in that reality:

यदि मागन्प्रथमजा ऋतस्यादिद्वाचो अश्नुवे भागमस्याः ॥

The poet is favoured with this intimation, and he can readily perceive the reality; his mind is no longer clouded (4,16,3):

कविर्नि निण्यं विदथानि साधन्
वृषा यत्सेकं वि पिपानो अर्चात् ॥

It is only the steadfast sage whose thoughts are well collected that can have this understanding (7,56,4):

एतानि धीरो निण्या चिकेत ॥

Who else among us can possibly know or unravel the mystery (7,95,4)?

CC0. In Public Domain. Digitized by Muthulakshmi Academy

क इमं वो निण्यं आ चिकेत ॥

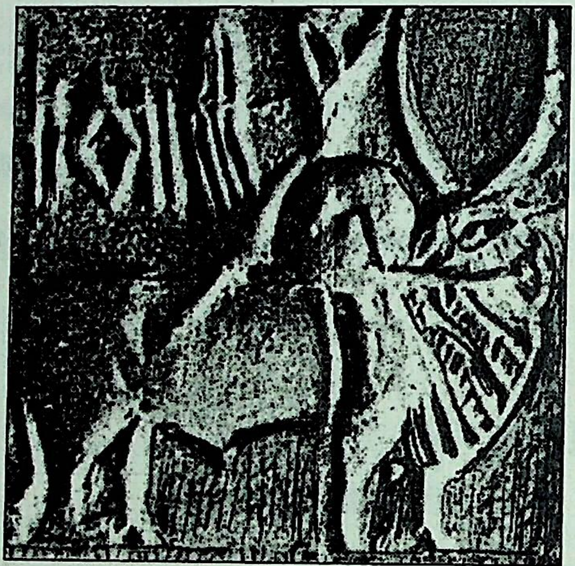
Even the poet-sage who knows will make use of words that are mysterious (niṇyā vachāmsi) when he communicates to us his knowledge (4,3,16):

एता विश्वा विदुषे तुभ्यं वेधो
नीथान्यग्ने निण्या वचांसि ।
निवचना कवये काव्यानि
आशंसिषं मतिभिर्विप्र उक्थैः ॥

Such secret words are illustrated by the mantras, ukthas, śastras and stomas. They are termed 'guhya' (hidden); 'guhā' (concealed in the cave), 'apīchya' (2,35,11; 8,41,5; 9,75,2) and 'pratīchya' (turned inward). And they have imports not readily recognized but to be intuited (niṇyā neyārthāni, gūḍhāni, Sāyaṇa). They involve the inclinations of the heart (hṛdayasya praketaih), and the secret branches out a thousand fold (7,33,9):

न इन्निण्यं हृदयस्य प्रकेतै
सहस्रवल्शमभिसञ्चरन्ति ॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

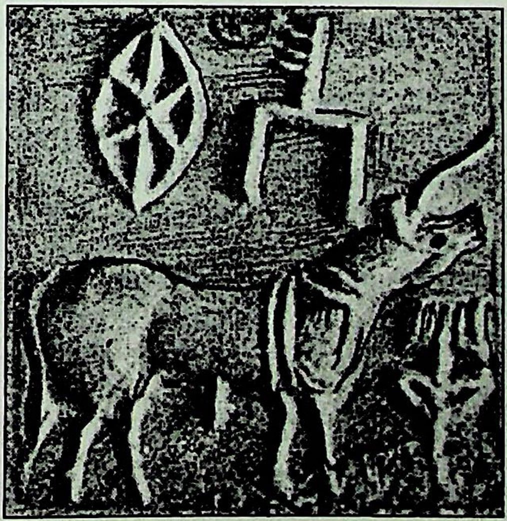


The secret of the mantra may be seen or heard, but cannot be unravelled with any effort; one who would understand the real import of a mantra must render himself dear to the mantra with the aid of vyākaraṇa and mīmāmsā; then the mantra will on its own reveal its true meaning, even as the well-dressed wife reveals her body to her husband when she wants to unite with him (10,71,4):

उत त्वः पश्यन्न ददर्श वाचमुत
त्वः शृण्वन्न शृणोत्येनाम्।
उतो तस्मै तन्वंऽवि सस्रे
जायेव पश्य उशती सुवासाः॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

This is what Yāska means when he defines the seer as one who has directly and fully realized the reality (sakshātkṛta-dharma) (*Nirukta*, 1,20). Significant also is the unique and effective expression that is employed in this context, 'bilma' (bhilma), which means revelation, illumination, enlightenment (bhider bhāsater vā bilma-śabdah; bhāsanam). What was hidden and concealed (niṇya) now becomes manifest and luminous (bilma). This distinguishes the seer or the poet-sage. This facility is not available for the common man, and mystery looms large before him. The poet himself is impressed with this mystery and also with resolution. It is therefore that sometimes he cries out in anguish "who ever can know?" and sometimes he bursts out joyously "yea I know!"



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(४) विष्णो देव त्वं परमस्य वित्से॥

There is yet another problem regarding what one knows and what one does not know. The present mantra speaks of the seer knowing only the two realms (ubhe rajasī vidma), the third being unknown to him, known only to Vishṇu (tvam param asya vitse). The object of human understanding and experience is widespread, and hence called 'pṛthivī'; it is the solid foundation for his existence, and hence called 'bhūmi' (cf. RV. 3,17,2; 7,5,1; 7,6,7; 8,44,16; 8,103,2; 10,1,6; 10,7,1; 10,46,8; 10,110,4). But there is an initial extension of pṛthivī (roughly the earth), the antariksha (the mid-region); and further extension, the dyauh (the heavens or the sky), thus occasioning three realms or planes of experience and existence, called lokas.

These, however, are not distinct and independent relams, but, as a Vedic passage (1,102,8) describes, constitute a 'single rope thrice twisted' (trivishṭa-dhātu). Sometimes they are referred to as three-fold pṛthivī (4,53,5 'pṛthivīs tisra'), sometimes as threefold bhūmi (2,27,8 'tisro bhūmīr dhārayan'), sometimes as three-fold planes of experience (ibid., 'traya ime lokāh'), sometimes as three-fold skies (7,87,5 'tisro dyāvā'), sometimes

CC0. In Public Domain. Digitized by Muthulakshmi Academy

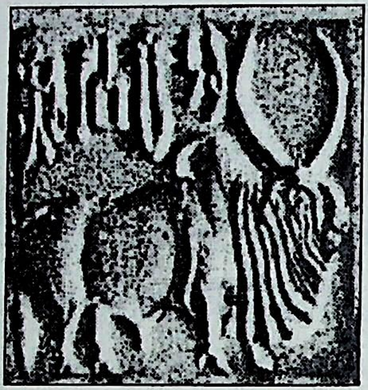
as three midregions or atmospheres (4,53,5 'trir antariksham'), sometimes as three earths (3,56,2 'tisro mahīh').

But there is a specific mention that the three realms (tisro mahīh) are arranged (established, tasthuh) in a series (3,56,2):

तिस्रो महीरुपरा तस्थुरत्या
गुहा द्वे निहिते दर्श्येका॥

The expression 'uparā' is taken to mean 'one above the other': viz. the atmosphere or midregion above the earth, and the sky or the heaven above the atmosphere. The mantra also mentions that one of the three realms is available for our viewing (darśi-ekā, seen by all), while the other two (dve) are hidden in the cave of ones own heart (guhā, guhāyām svātmani, Sāyaṇa). It is obvious that the earth (pṛthivī) is the one realm that is visible to all; the atmosphere (antariksha) and the sky (dyauh) are concealed from our view (dyauś chāntariksham chety etau na ḍṛśyate, Sāyaṇa). What is seen is the visible ground for all beings (sarva-bhūtādhāratayā dṛśyam).

CC0. In Public Domain. Digitized by Muthulakshmi Academy



There is a clear suggestion that each of the three realms accommodates all three divisions by the might of saints (4,53,5):

त्रिरन्तरिक्षं सविता महित्वना
त्री रजांसि परिभूस्त्रीणि रोचना।
तिस्रो दिवः पृथिवीस्तिस्र इन्वति
त्रिभिर्व्रतैरभि नो रक्षति त्मना।।

Pṛthivī for instance, accommodates besides the earth, also the atmosphere and the sky; only the earth is seen and the other two are concealed; it is therefore called earth or pṛthivī. Likewise the atmosphere, although incorporating the earth and the sky, is known as antariksha; and the same is true of the sky. Whatever is visible (dṛśi) in a realm distinguishes that realm; and the realm is therefore described as luminous (rochanā from

CC0. In Public Domain. Digitized by Muthulakshmi Academy

ruch dīptau). The illuminers of the three realms are figuratively known as Agni (in pṛthivī), Vāyu or Indra (in antariksha) and Āditya (in dyaus); fire on earth, lightning in the midregion and sun in the sky (1,102,8):

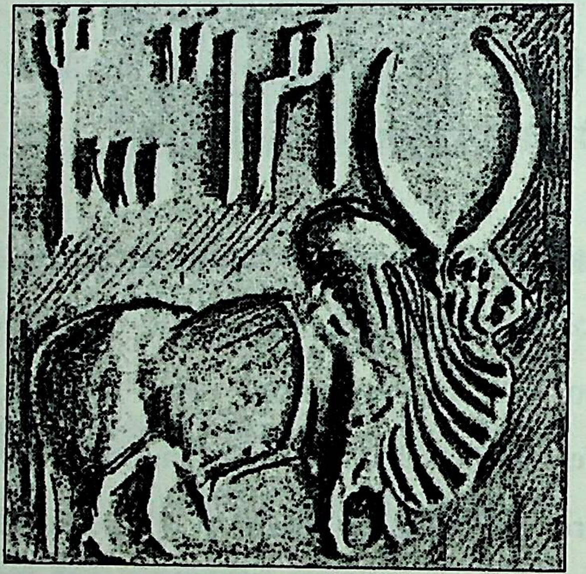
त्रीणि रोचना। (दिव्यादित्याख्यं, अन्तरिक्षे वैद्युतं, पृथिव्यां आहवनीयादिरूपेण वर्तमानं पार्थिवाग्निं... ॥)

The expression is often used: 'trīrochānāni' (1,149,4), 'trirochanā' (5,69,1) 'trīṇi rochanā' (4,53,5), also 3,6,8; 3,12,9; 3,22,3,4 and 17; 10,4,2 etc and so on. The word means what is bright, luminous, radiant and shining. It refers to the sphere which is luminous. It is in contradistinction with another word, 'rajas', used again in the sense of world, sphere or realm. This word refers to what is dim, clouded. In the Vedic passages, it refers to the sphere of mist or vapour; or atmosphere. And the word is sometimes used in the dual number (rajasī), signifying the lower atmosphere bound to the earth (pārthivam rajah or rajah uparam) and the upper or higher atmosphere nearer to the sky (rajas uttamam or paramam or divya). The latter is proximate to 'rochanā'. Like the word rochanā, rajas is also used in the plural (rajāmsi), meaning worlds, realms or spheres. In one passage (5,69,1), the spheres which were dim (rajāmsi) are said to be transformed by Mitra and Varuṇa into luminous spheres:

CC0. In Public Domain. Digitized by Muthulakshmi Academy

त्री रोचना वरुण त्रीरुत द्यून्

त्रीणि मित्र धारयथो रजांसि॥



The spheres are numerous, but the luminous ones are but three, and they are rendered luminous by Agni who is born from two (1,14,4):

अभि द्विजन्मा त्री रोचनानि

विश्वा रजांसि शुशुचानो अस्थात्॥

The two sources of Agni are explained by Sāyaṇa as the two faggots (araṇīs), rubbing which the ritual fire is generated; and the two faggots

CC0. In Public Domain. Digitized by Muthulakshmi Academy

symbolize dyauh (upper faggot, uttarāraṇi) and pṛthivī (lower one, adharāraṇi). What abides in the many spheres, or rather in all the spheres (viśvā rajāmsi) is Agni, the luminous one, flashing forth from the earth and the heavens; and he illumines (śuśuchāno) all the spheres alike. Sāyaṇa also provides an alternate explanation: The ritual firẹ has two births, one when it is produced from rubbing the two faggots, and the other when the fire is duly consecrated and made ready for the ritual. Agni is 'rochamāna', shining and radiant, as fire on earth, as lightning in the atmosphere and as the sun in the sky. The three spheres are made luminous by Agni; they thus become rochanas. The human beings can know the spheres only when they are illumined. The 'rochamāna' in the human beings is the 'buddhi', which brings the realms to our awareness.

Of interest here is the mantra (7,87,5):

तिस्रो द्यावो निहिता अन्तरस्मिन्
तिस्रो भूमीरुपराः षड्विधाना।
गृत्सो राजा वरुणश्चक्र एतम्
दिवि प्रेंखं हिरण्ययं शुभे कम्॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

The three skies (luminous spheres) are concealed in each of the three spheres (earth, atmosphere and sky), thus making altogether six realms. The adorable Varuṇa covers (or encompasses) all the realms. In the highest of the realms is established the golden-splendoured sun as the source of all light (śubhe kam). The sun is therefore the real 'rochamāna', and the sky where he abides is the true rochana. The two spheres are mere 'rajasī'. The sky (dyauh) is the third rajas and is full of light (10,45,3).

तृतीये त्वा रजसि तस्थिवांसम्।

If Agni illumines the earth and Indra the mid-region or atmosphere, together they illumine the sky (cf.3,12,9 'indrāgnī rochanā divah'). Agni is eulogized as an emissary of the gods (who dwell in the sky) as well as the mortals (who dwell on earth); he moves between the two realms by his light (10,4,2) viz., by illumining not only the two realms but the midregion also:

दूतो देवानामसि मर्त्यानामन्तर्महाँश्चरसि रोचनेन।।

Indeed, the gods abide only in the light: they delight in the expansive atmosphere and in the limitless sky (3,6,8):

CC0. In Public Domain. Digitized by Muthulakshmi Academy

उरौ ये अन्तरिक्षे मदन्ति
दिवो वा ये रोचने सन्ति देवाः॥

Light (rochanā) is a sphere all its own. Sāyaṇa rightly says (on 3,22,3):

रोचनो नामायं लोको यत्राग्नेयं ज्योतिस्तपति।

It is the sphere where the light of Agni is resplendent. It is this light which lights up the sky as Sūrya, the atmosphere as Vāyu and the earth as Agni (viz. pārthivāgni). The sphere of this Agni is regarded as beyond the sphere of Sūrya, but illumining all the worlds below and Sūrya also (3,22,3):

या रोचने परस्तात्सूर्यस्य याश्चावस्तादुपतिष्ठन्त आपः॥

This is the highest realm, perched on the backs of both the earth and the sky (rodasī) (9,22,5):

एते पृष्ठानि रोदसोर्विप्रयन्तो व्यानशुः।
उतदेमुत्तमं रजः

This Agni appeared first above the sky (10, 45, 1, 'divas pari prathamam jajñe agnir iti'). It is the best of all the worlds (3,5,10 'uttamo rochanānām'). And it is this world that the mortals are ignorant of; the sphere known only to Vishṇu.

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(३३)

(संहितापाठः)

न ते विष्णो जायमानो न जातो
देव महिम्नः परमन्तमाप।
उदस्तभ्ना नाकमृष्वं बृहन्तम्
दाधर्थ प्राची ककुभं पृथिव्याः ॥२॥३३॥

(पदपाठः)

न। ते। विष्णो इति। जायमानः। न। जातः। देव। महिम्नः।
परम्। अन्तम्। आप॥ उत्। अस्तभ्नाः। नाकम्। ऋष्वम्। बृहन्तम्।
दाधर्थ। प्राचीम्। ककुभम्। पृथिव्याः॥

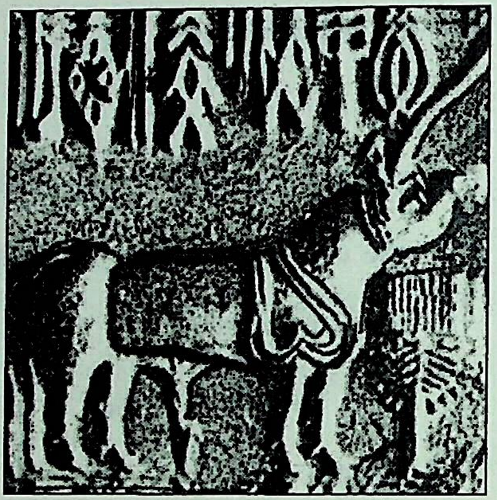
(अन्वयः)

देव विष्णो, ते महिम्नः परं अन्तं जायमानः न आप। जातः (अपि) न (आप)। (त्वम्) ऋष्वं बृहन्तं नाकं उदस्तभ्नाः। पृथिव्याः प्राचीं ककुभं दाधर्थ॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

देव विष्णो	O the luminous Vishṇu
ते	thy
महिम्नः	of the greatness (magnitude)
परं अन्तम्	the end that is beyond (farthest shore, utmost limit)
जायमानः	one that is making its appearance (Agni)
न आप	cannot reach (understand)
जातः	(nor) what has already appeared (the three spheres)
न आपः	cannot (reach; understand)
उदस्तभ्ना	(you) have held aloft
नाकम्	the heaven
ऋष्वम्	(which is) fascinating (mighty)
बृहन्तम्	(and) magnificent (vast)
दाधर्थ	(you) have borne (sustained)
प्राची ककुभम्	the lofty summit
पृथिव्याः	of the earth

CC0. In Public Domain. Digitized by Muthulakshmi Academy



Vishṇu's greatness is the theme of this mantra. He encompasses and pervades all the worlds, but his own abode is beyond these worlds. That is the farthest shore (param antam). No living creature can possibly comprehend or reach that sphere. But, for our sake, the mighty god has held aloft the heaven and beckons to us to reach this splendid realm, which is at once immense and charming; he has also shown us the peak, the direction which takes us upward to that realm.

(१) देव विष्णो, ते महिम्नः परं अन्तं न जायमानो जातो आप॥

No one who is 'jāyamāna' or 'jāta' can reach, viz., comprehend, the utmost end of Vishṇu's might or greatness. The two words 'jāyamāṇa' and

CC0. In Public Domain. Digitized by Muthulakshmi Academy

'jātā' are derived from the root 'janī prādurbhāve'; to be born is to appear in front of others, to come to view. The former word signifies the moment of such appearance, while the latter suggests the actual appearance as an accomplished deed. In *Ṛgveda*, the two words invariably refer to Agni, as may be seen in the following citations:

त्वं दूतो अभवो जायमानस्त्वं
नेता वृषभ चर्षणीनाम् ॥

(३,६,५)

त्वां विश्वे अमृत जायमानं शिशुं
न देवा अभि सं नवन्ते॥

(६,७,४)

स जायमानः परमे व्योमन्।

(७,५,७)

आ रोदसी अपृणा जायमानः

(७,१३,२)

विश्वस्य केतुर्भुवनस्य गर्भ
आ रोदसी अपृणज्जायमानः।

(१०,४५,६)

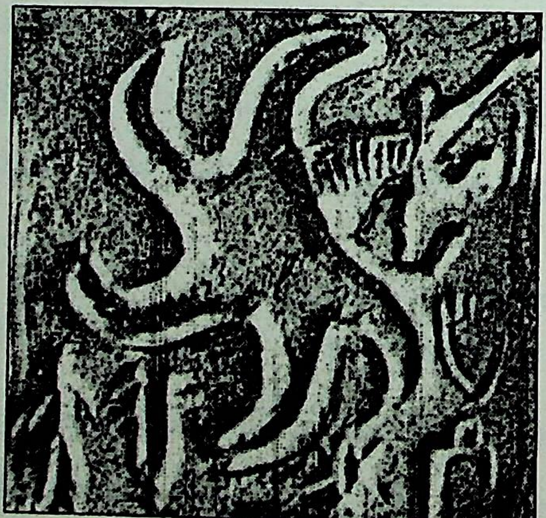
CC0. In Public Domain. Digitized by Muthulakshmi Academy

तद्वामृतं रोदसी प्र ब्रवीमि
जायमानो मातरा गर्भो अत्ति।
(१०,७९,४)

जातो यदग्ने भुवना व्यख्यः।
(७,१३,३)

अग्निर्जातो अथर्वणा विद
द्विश्वानि काव्या।
(१०,२१,५)

सद्यो जातो व्यमिमीत यज्ञं
अग्निर्देवानामभवत्पुरोगाः॥
(१०,११०,११)



CC0. In Public Domain. Digitized by Muthulakshmi Academy

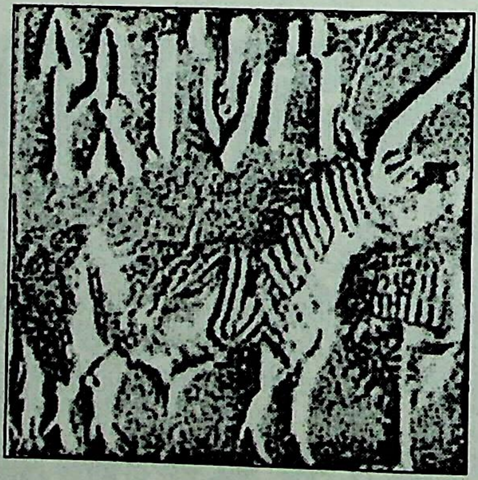
Agni, the supreme spirit of life and light in all existence is said to be born in the highest space (parame vyoman), as the sun, but filling (apṛṇā) the two spheres heaven and earth (rodasī, dyāvā-pṛthivī), as wind and fire. This Agni is in this sense 'jāyamāna' (making his appearance as, and in, the three spheres): and the three-fold appearances (as the sun, the wind and the fire) are 'jāta'. Vishṇu is beyond the ken of even the primordial Agni, who is pervaded and inspired by Vishṇu; not to speak of the emanations of this Agni.

Sāyaṇa's interpretation of the expressions 'jāyamāna' as the person who is yet to appear (prādur bhavañ janah) and 'jātā' as the person who has already appeared (tathā prādurbhūtah) is rather off the mark; it does little justice to the spirit of the mantra. It must be noted that the expression 'birth' (janūmshi) has been used in the Vedic passages even for the gods, as for instance 7,86,1 (where Varuṇa's births are mentioned' 'dhirā tvasya mahinā janūmshī').

That the highest sphere is beyond the understanding of mortals has already been indicated in the previous mantra, and the present mantra would not be merely repeating it. The primordial, primary creative principle that is Agni (*Taittirīya-brāhmaṇa*, 2,4,3,3 'agnir agre devānām';

CC0. In Public Domain. Digitized by Muthulakshmi Academy

3,3,7,6 'agnih purastāt'), and the three-fold manifestation thereof (ibid., 1,1,8,1 'ime ete lokā agnayah') are in reality the expressions of ṛta (ibid., 2,1,11 'agnir vā ṛtam'), which is vast, vaster than the spheres (ibid., 2,7,12,1 'ṛtam bṛhat') and which is identical with Vishṇu's greatness (mahimnah, mahatvasya). This greatness comprehends the spheres as well as the creative principle underlying the spheres, and is not exhausted by them; it reaches beyond them. That is why it is said that the highest limit of this greatness (mahimnah param antam) overreaches the 'jāyamāna' and the 'jāta'. The highest is also the farthest (viprakṛshṭa, Sāyaṇa) (cf. 10,87,3) and supreme (cf. 1,140,8); it is the last limit beyond which nothing can reach (cf. 5,15,5).



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(२) उदस्तभ्ना नाकं ऋष्वं बृहन्तम्।

It is Vishṇu that holds aloft (udastabhnāh, Sāyaṇa, 'tvam ūrdhvam adhārayah', so that it does not collapse or fall down, 'yathādho na patati tathā') the heaven (nākam, Sāyaṇa, dyulokam), which is sublime (ṛshvam) and vast (bṛhantam).

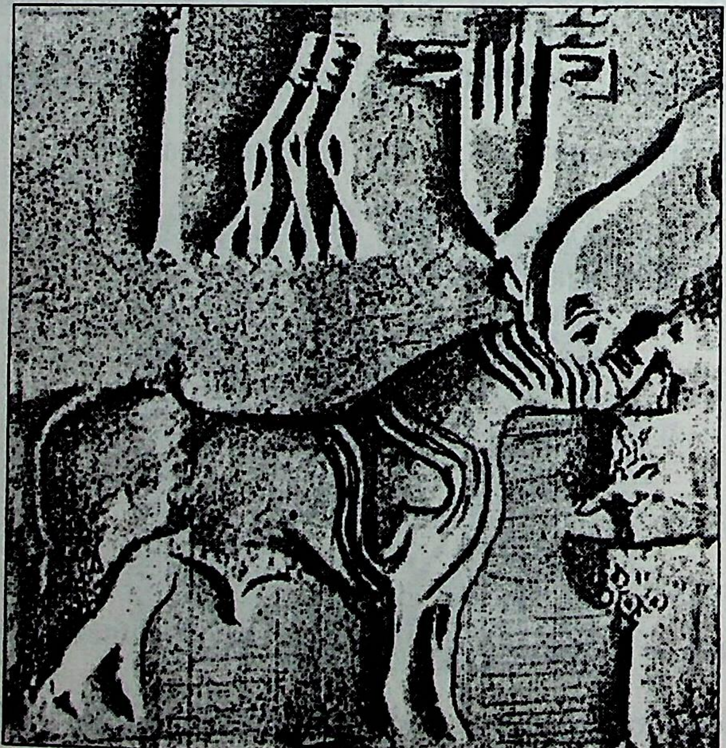
The expression 'nāka' needs some explanation. Usually translated as heaven, it is a synonym of svarga (Sāyaṇa on 4,13,5) or dyuloka (cf. 1,68,5; 3,2,12; 3,5,10; 4,13,5; 5,1,1; 5,17,2; 6,8,2). There is another mantra in RV (7,86,1), which qualifies 'nāka' with the same descriptive epithets 'ṛshvam' and 'bṛhantam', as in the present mantra:

धीरा त्वस्य महिना जनूंषि
वियस्तस्तम्भ रोदसी चिदुर्वा।
प्र नाकमृष्वं नुनुदे बृहन्तं
द्विता नक्षत्रं पप्रथच्च भूमे॥

This verse is addressed to Varuṇa whose greatness is unwavering in all his manifestations (mahinā dhīra junūmshi). His greatness consists in

having propped up the extensive sky and the vast earth (rodasī), in having provided brilliance (ṛshvam) and magnificience (bṛhantam) to the 'nāka' (which here means, according to Sāyaṇa, the Sun) and in having spread the earth far and wide.

The 'nāka' (to be explained shortly) is both 'ṛshva' and 'bṛhat'. The latter term, which is more familiar than the former, means 'great' (bṛhantam mahāntam); it also means great in effort and achievement (bṛhū udayamāne,



CC0. In Public Domain. Digitized by Muthulakshmi Academy

Dhātu-pāṭha, 6,57). The cosmic order is an illustration ('ṛtam bṛhat', 1,75,5). The other word 'ṛshvā' is derived from the root 'ṛsh', "to rush", "to flow quickly", "to glide"; and is formed also from 'shvā', "sublime", "lofty", "elevated". Sāyaṇa takes the word in the sense of being beautiful, worthy of being looked at (darśanīyah) or in the sense of being mighty, great, noble (mahān). It is in this sense that the word is used in many Vedic passages:

पाति देवानामुपमादमृष्वः॥

(३,५,५)

दीद्यानः शुचिर्ऋष्वः पावकः॥

(३,५,७)

समिधा नाकमृष्वोऽग्निर्भवत् ॥

(३,५,१०)

युयुजान ऋष्व ऋजु॥

(४,२,२)

तमृष्व पाह्यप्रयुच्छन्॥

(१०,१२,६)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

And it may be noted that the word is almost always employed as descriptive of Agni or the flaming fire, the sublime flame, who is radiant (dīdyāna), pure (śuchi) and purifying (pāvaka). He is in this sense sublime, noble, lofty and mighty.

In one of the passages cited above, 3,5,10, 'ṛshva' is associated with 'nākam', which word must now be explained. The word as an epithet signifies what is highest (3,2,12, 'nākam āruhad divaspṛshṭam') and available to lofty thoughts (ibid., 'bhandamānas sumanmabhih'). Normally, it means heaven (5,17,2 'tam nākam chitra śochisham') which is verily beyond the most penetrating mind (ibid., 'mandram paro manīshayā') (cf. also 1,68,10 'pipeśa nākam stṛbhir damūnāh'; 5,1,1, 'pra bhānavah sisrate nākam achchha'). It also signifies the luminous space of the sky (9,73,4) or firmament (6,8,2), or the highest realm (7,86,1 and 7,99,2).

It may be relevant here to recall that Vedic cosmology recognizes three divisions hierarchically arranged in each of the three realms: earth, midregion (or atmosphere) and heaven (sky) ('trayo vā ime trivṛto lokās tisro divah pṛthivī'). The highest division of the earth and the highest division of the midregion share the character of the third realm (dyuh or div), which is above them (5,60,6):

CC0. In Public Domain. Digitized by Muthulakshmi Academy

यदुत्तमे मरुतो मध्यमे वा
यद्वावमे सुभगासो दिविष्ठ॥

The third division of the earth is called 'uttama', "the topmost": the corresponding third division of the atmosphere is 'uttara' (4,26,6, 'devāvān divo amushmād uttarād ādāya'). And the third division of the sky is 'pārya' (6,40,5, 'yad indra divi pārye yad ṛdhag yad vā sve sadane yatra vāsi'). These three highest divisions are described as 'three luminous, radiant areas' (tri-rochaṇā) as distinguished from the three 'rajāmsi' (4,53,5 ; 5,69,1):

त्रिविष्टधातु प्रतिमानं ओजस्तिस्रो
भूमीर्नृपते त्रीणि रोचना॥
(१,१०२,८)

अभि त्रिजन्मा त्री रोचनानि विश्वा
रजांसि शुशुचानो अस्थात्॥
(१,१४९,४)

उदस्तम्भीत्समिधा नाकं
ऋष्वोऽग्निर्भवन्नुत्तमो रोचनानाम्॥
(३,५,१०)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

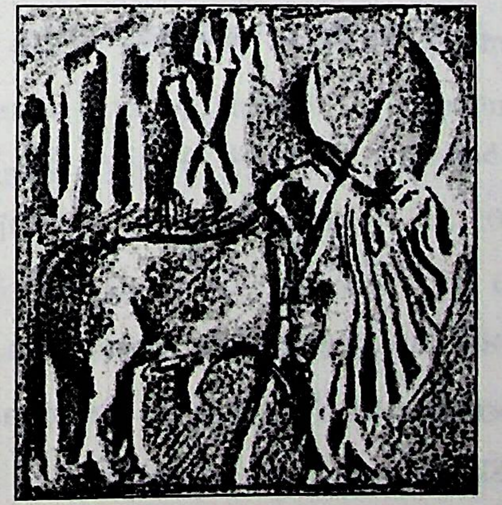
In the highest realm (sky), the lowest division is called 'uttama' (higher than the other two realms) (9,22,5), the middle division is 'parama' (3,30,2. 'na te dūre paramā chid rajāmsyā tu pra yāhi'), and the highest division is 'tṛtīya' (10,45,3 'tṛtīye tvā rajasi tasthivāmsam apām upasthe mahishā avardhan'). All three are collectively known as 'diva' (sky, 'lokās tisro divah')

Above this is 'nāka' (loosely translated as "vault of heaven", "heaven" or "firmament") an epithet signifying the highest abode, and above even the rochanā (cf. 1,60,10; 1,68,2; 1,175,5; 3,2,12; 3,5,10; 4,2,12; 4,13,52; 5,1,1; 7,86,1; 7,99,2; 8,103,2 and 9,73,4). The word means 'absence of pain' (na akam): 'kam is happiness', (kam iti sukha-nāma), and 'aka' negates it; and 'nāka' further negates 'aka' (cf. Pāṇini 6,3,75, Śatapatha-*brāhmaṇa*, 8,4,1,24; *Pañcha-viṁśa-brāhmaṇa* 10,1,18; and *Nirukta*, 2,14). It may be relevant here to recall that the earth conjoined with heaven is likened to two great bowls (chamvau) turned towards each other (3,55,20). Nāka in this imagery would be the topmost part of the upper bowl that is the heaven (inverted to rest on the lower bowl that represents the earth, together representing the dyāvā-pṛthivī). On the back of this part (pṛshṭha), that is to say above it, is the celestial

CC0. In Public Domain. Digitized by Muthulakshmi Academy

light (jyoti). It may be noted here that the word 'nāka' is strictly derived from the root 'nam' ("to bend"), and signified the vault of heaven, although the *Nirukta* has a different explanation (which has been mentioned earlier). The imagery of the inverted upper bowl suits this sense. It is interesting in this context that *Atharva-veda* (19,27,4) and *Vājasaneyi-samhitā* (17,67) speak of five levels of existence:

1. Earth (pṛthivī)
2. Atmosphere (antariksha)
3. Sky (dyauh)
4. Firmament as threshold or heavenly vault (divo-nāka)
5. Celestial light (svar-jyoti)



CC0. In Public Domain. Digitized by Muthulakshmi Academy

It is also interesting that Yāska identifies the fourth level with the sun who is the foremost among lights, the leader and director (*Nirukta*, 2,14 'nāka ādityo bhavati; netā bhāsānām, jyotishām praṇayah'). Yāska explains that 'nāka' signifies the total absence of all unhappiness, which distinguishes the three realms (earth, atmosphere and sky) (ibid.):

कमिति सुखनाम। तत्प्रतिषिद्ध्यते। न वा अमुं लोकं जग्मुषे
किञ्चनाकम्। न वा अमुं लोकं गतवते किञ्चन असुखम्॥

In this sense, it is beyond the three realms (lokas). One who goes beyond the highest of the three realms (divo-nākam) is also beyond all pain or stress (aka); he is painless (nāka). He is, in other words, in possession of happiness (sukha). Hence, we read:

न हि तत्र गताय कस्मैचनाकं भवति॥

(cf. *Śatapatha-brāhmaṇa*, 6,33,14; 6,7,2,4; 8,4,124; *Taṇḍya-mahā-brāhmaṇa*, 21,8,4,10; and *Vājasaneyi-samhitā*, 15,50)

Nighaṇṭu-pariśishṭa further gives several synonyms of 'nāka', signifying both the sun and daylight (1,4 'shaṭ sādhāraṇāni divaś chādityasya'): the notes provided by Skanda-svāmin are illumining:

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(i) svah, meaning well-going, or moving towards happiness or supreme welfare (śobhanam araṇam gamanam, sukhāya hitāya vā)

(ii) pṛśnih, variegated, speckled or dappled with reference to cloud or starry sky (pra-pūrvāt aśnoteh spṛśater vā)

(iii) nākah, heavenly vault, again in three divisions (tridiva or tri-nāka); also painless (na kam akam, asukham; na akam yatra sa nākah, atyanta-sukham ity arthah)

(iv) gauh, meaning the sun who moves as rays of light in the midregion, sending the sap of the earth to the solar orb and spreading light far above the earth: or the sky in which the stellar lights spread or shine (gamayati rasān maṇḍalam prati raśmibhih; gachchhati vāntarikshe, pṛthivyām upari dūram gatā; yad vā asyām jyotīmshi gachchhantīti) (kṛto raśmibhih rasān ādātum, bhāsam vā jyotishām nakshatrādīnām; bhāsā sushṭhu kṛtah prāpta iti vā)

(v) vishṭap, light that is the summit, the solar rays that enter into the earth to take away the saps; the sun's light which pervades all the luminous bodies (pṛthivīto rasān ādātum āvishṭah abinivishṭah; bhāsam jyotishām bhāsā vāvishṭo vyāpta ādityah)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(vi) nabhah, from the root 'nabh' meaning "to burst forth", "to expand" (nabhate); the expanse of the sky or the immensity of the solar light; the reverse of "bhāna" from the word 'bhāsana', illumination (bhāsana-śabdasya hrasvatvam, sakāra-lopah; na-kāra-bha-kārayoś cha sthāna-viparyayah, sāntatvam cha).

References to 'nāka' in the Ṛgvedic corpus are numerous and they always signify the realm of the distant and the luminous sky, illumined by the sun:

वैश्वानरः प्रत्नथा नाकं आरुहद्दिवस्पृष्ठं
भन्दमानः सुमन्मभिः॥

(३,२,१२)

कया याति स्वधया को ददर्श
दिवि स्कम्भः समृतः पाति नाकम्॥

(४,१३,५)

स जायमानः परमे व्योमनि
व्रतान्यग्निर्व्रतपा अरक्षत।
व्यन्तरिक्षममीत सुक्रतु वैश्वानरो
महिना नाकमस्पृशत्॥

(६,८,२)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

उदस्तम्भीत्समिधा

नाकमृष्वोऽग्निर्भवन्नुत्तमो रोचनानाम्॥

(३,५,१०)

पिपेश नाकं स्तृभिर्दमूनाः॥

(१,६८,१०)

प्रभानवः सिस्रते नाकमच्छ॥

(५,१,१)

धीरा त्वस्य महिना जनूंषि

वियस्तस्तम्भ रोदसी चिदुर्वा।

प्र नाकमृष्वं नुनुदे बृहन्तं द्विता

नक्षत्रं पप्रथच्च भूम॥

(७,८६,१)

अनु मातरं पृथिवीं वि वावृते

तस्थौ नाकस्य सानवि॥

(८,१०३,२)

सहस्रधारेऽव ते समस्वरान्

दिवो नाके मधुजिह्वा असश्चतः॥

(९,७३,४)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(३) दादर्थ प्राची ककुभं पृथिव्याः ॥

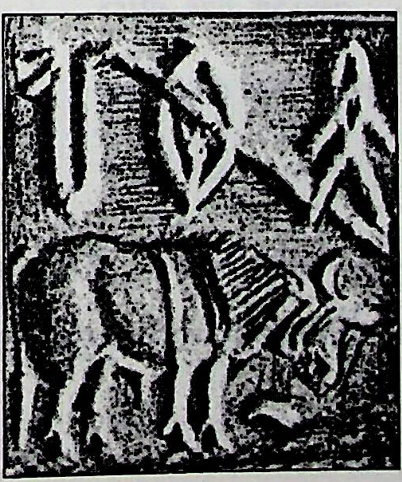
Vishṇu also upholds or sustains (dādartha) the path that leads up to the nāka; the path starts from the earth (pṛthivyāh), where human beings who aspire to reach nāka dwell. This path is both 'ṛshva' and 'bṛhat'; it is synonymous with the sun and the heavenly 'kakubh'. The word (same as kakuh) signifies what is eminent, lofty and distinguished (cf. Skanda-svāmin, 'kakuha iti mahan-nāma'). It is derived from 'kaku+bhā+kah' (kasya vātasya kuh bhūmih, sthānam: prakāśa-rūpa-viśesha). It is especial luminosity or light which provides the ground for air, which envelops the universe; in this sense it is great (mahat). Alternately, the word is derived from 'ka+skumbha+kah' (pṛshodarāditvat sa-lopah, kam sukham vistārayati yā). It is so called because it spreads happiness alround; it expands the delight of existence. *Nirukta* (1,6) includes the word among the names of directions (diṅg-nāmāni), but emphasizes the sense of expansion (kakubhnāti vistārayatīti kakup, kakubh, Kshīra-svāmi), and elevation (kakup kubher uchchhrāyārthāt uchchritā iva hi diśo vṛkshāgreshūpalabhyamānāh, Mādhava). It is therefore the path that is at once expansive and lofty. The gloss also points out that the word signifies that the path was spread out by Prajāpati (kena prajāpatinā vistaritā).

This 'kakubha' is qualified with 'prāchī', the two words together taken usually in the sense of eastern horizon. This meaning, however, has little

CC0. In Public Domain. Digitized by Muthulakshmi Academy

relevance in the context. It may mean "turned towards the beyond" (as in 2,2,7, 'prāchī dyāvāpṛthivī brahmaṇā kṛdhi'), "moving forward" (as in 3,6,1, 'dakshiṇā vāḍvājinī prāchyeti havirbharanty agnaye'), or "moving upward" (as in 5,28,1, 'samiddho agnir divi... eti prāchī viśvavārā namobhir devāṅg'). The word has also the sense of 'facing each other', as for instance in 3,6,10 ('prāchī adhvareva tasthatuh sumeke ṛtāvarī ṛta-jātasya satya'). It is the path where man encounters directly the truth, the real. So the path indicated here is the path of light which takes one from the third realm (dyauh) to the threshold of the source of light (divanāka).

The human beings neither know the supreme realm which is the foothold of Vishṇu (tad vishṇoh paramam padam) nor the lofty path to reach it. It is only Vishṇu that should light them up for man. The prayer implied here is for Vishṇu to reveal this path.



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(३४)

(संहितापाठः)

इरावती धेनुमती हि भूतं सूयवसिनी
मनुषे दशस्या।
व्यस्तभ्ना रोदसी विष्णावेते दादर्थ
पृथिवीमभितो मयूखैः ॥३ ॥३४ ॥

(पदपाठः)

इरावती इतीराऽवती। धेनुमती इति धेनुऽमती। हि। भूतम्।
सुयवसिनी इति सुऽयवसिनी। मनुषे। दशस्या। वि। अस्तभ्नाः।
रोदसी इति। विष्णो इति। एते इति। दादर्थ। पृथिवीम्। अभितः।
मयूखैः ॥

(अन्वयः)

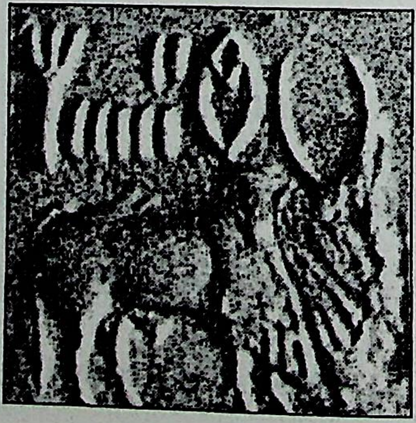
(हे द्यावापृथिव्यौ) मनुषे दशस्या इरावती धेनुमती सूयवसिनी भूतं हि। विष्णो। एते रोदसी व्यस्तभ्नाः। पृथिवीं अभितः मयूखैः दादर्थ॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

इरावती	abounding with food
धेनुमती	rich in wisdom
हि	indeed
भूतं	you two (earth and heaven) are
सूयवसिनी	yielding abundant fodder
मनुषे	for man
दशस्या	(you two being) generous
विष्णो	O Vishṇu
एते	these two
रोदसी	earth and heaven
व्यस्तभ्नाः	you have held aloft
पृथिवीं	(and) the earth
अभितः	alround
मयूखैः	with mountains (rays of light)
दादर्थ	you have secured

CC0. In Public Domain. Digitized by Muthulakshmi Academy

The first half of the verse is addressed to the twin divinities: Heaven and Earth (dyāvā-pṛthivī), according to Sāyaṇa. There is no specific mention of this in the verse itself, but the expression 'ete rodasī' in the latter half of the verse suggests it. The word 'rodasī' signifies dyāvā-pṛthivī, when it is taken as the word of dual number in the neuter gender (rodasyau rodasī cha te). The word means that all beings are confined within these two realms, earth and heaven (rudher asun, pṛshodarāditvāt dha-kārasya da-kārah; ābhyām hi vividham ruddhāni sarva-bhūtāni, *Nirukta* - gloss, 3,30). The word is used in this sense in several passages in *Ṛgveda* (e.g. 1,36,8; 1,72,4; 4,3,1; 4,7,8; 5,16,4; 6,2,11; 6,3,7; 6,4,6; 6,14,6; 7,2,3; 7,5,4; 7,6,2; 7,7,8; 10,5,4; 10,8,1; 10,11,9; 10,12,14 and so on). Thus Sāyaṇa's conjecture appears justified. Yāska also includes this word under dyāvā-pṛthivī-nāmāni (*Nirukta*, 3,30).



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(१) इरावती धेनुमती हि भूतं सूयवसिनी

The former half of the verse speaks of the two: heaven and earth, being irāvatī (for irāvatyau), dhenumati (for dhenumatyam) and sūyavasinī (for sūyavasinyau) for the sake of the human beings (manushe). The concern of the gods for the humans is frequently mentioned in the Ṛgvedic passages (e.g. 1,110,1; 4,6,11; 5,5,7; 6,4,17; 7,8,2; 7,9,4; 10,21,7; 10,80,6).

The two divinities here are described as endowed with the inclination to be generous, to give gifts, to render help or service, to accord favour, to please (daśasyā, explained by Sāyaṇa as 'ditsayā yukte', from root daśas or daś, "to render service", "to please"; 'daśasyan' is what is gifted away, or what is dispensed with, as in 6,11,6 'daśasyā nah purvaṇika hotar devebhir agne' and 7,5,7).

The two divinities are further described as 'irāvatī', which word Sāyaṇa takes in the sense of abounding in food (annavatyau). The word 'irāvat' has no doubt the meaning of possessing food or granting food (irā vidyate asyāh, irā+matup); but 'irā' has also the meanings of comfort, refreshment, enjoyment (cf. *AV* 15,2,3), and ground, support (bhūmi, etīti, i+ran+ṭāp, nipātanāt guṇābhāvah), and also strength (irā balam tad āsām asti matup,

CC0. In Public Domain. Digitized by Muthulakshmi Academy

vatvam ñīp). The two divinities are inclined to provide us with food, comfort and support in the sense of space for living.

The other description, 'dhenumatī' has the normal sense of having the milch-cow or of containing milch (milk), or yielding nourishment. The word is explained as derived from 'dheṭ' (pāne, "to drink", especially for the newly born calf dheṭ+dhāṭ ichchā, nuh ichchāntādeśah, *Uṇādi-sūtra*, 3,10 and 34), which licks the milk of the mother-cow (dhayati leḍhi sutān dhīyate vatsaih).

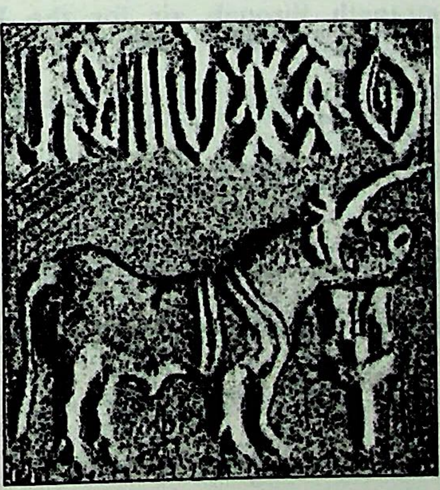
However, Devarājā-yajvā points out that a closely allied word 'dhenā' signifies relish, delight related to the life-principle (āsvādah dhīyate pīyate āsvādyate vānena dhayanti vānena dhayanti prāṇam iti) (1,11). If 'irā' signifies nourishment and support, 'dhenu' would suggest the joy of life. The two divinities, who are inclined to be favourable to man, are capable of providing the support for life and joy of living.

It may also be mentioned that in *Nighaṇṭu* (1,11) the word 'dhenā' *is included* under the names of speech (vāṅg-nāmāni), which satiates all desires (dhavati, dāmiti dhenuh; dhenuvad dogdhrī sarvakāmān). It pleases

CC0. In Public Domain. Digitized by Muthulakshmi Academy

all when well articulated (prīṇayati hi vāk sushṭhu prayuktā, dhenā vāk prīṇanaddhi vā, Mādhava in gloss); the word, derived from 'dhivih prīṇanārthāt', means causing joy. But it is the joy related to the very principle of living (dhīyate pīyate āsvādyate anena, dhayanti prāṇam iti vā).

The third description of the two divinities is 'sūyavasinī', where 'yavasam' (from 'yu', yautīti, tṛṇam, ,meaning grass, pasture or water) is prefixed with 'su' (good, śobhanam). The word therefore signifies "yielding abundant fodder", "having good pasturage" (śobhana-yavase). The two divinities therefore are liberal to man in the matter of providing comfortable space to live in (irā), the nourishing delight of living (dhenu) and good food to grow and live (suyavasa).



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(२) विष्णो, एते रोदसी व्यस्तभ्नाः ॥

These two divinities (ete, ime, rodasī, dyāvā-pṛthivī) are variously supported (vyastabhnāh, vividham adhārayah) by Vishṇu himself. The earth and heaven provide man with strength, space, delight and food; and they are capable of thus supporting man because they themselves are supported by Vishṇu who is the source of all strength, space, delight and food. The support that the earth needs is different from that needed by the heaven, and by implication from that needed by the midregion. Earth needs Vishṇu's support to provide place to live and food to eat for the human beings; and the midregion needs Vishṇu's support to provide space to live and strength through air for the human beings; and the heaven needs Vishṇu's support for the delight that it gives for the human beings. The earth and heaven have been for man irāvatī, dhenumatī and su-yavasinī because Vishṇu has upheld them for this purpose. The seer recognizes the essential role played by the all-pervading Vishṇu through the intermediaries, earth and heaven.

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(३) पृथिवीं अभितः मयूखैः दाधर्थ ॥

Further (api cha), Vishṇu supports the midregion (pṛthivī) by enveloping it alround (abhitah) by his own light (mayūkhaih). Sāyaṇa takes the word pṛthivī in the sense of earth, and the word 'mayūkha' in the sense of mountains, and interprets this part of the verse as meaning that the earth is secured and made firm by mountains that are alround it (sarvatra sthitaih mayūkhaih parvataih prathitām imām bhūmim dhāritavān asi, yathā na chalati tathā dṛḍhīkṛtavān). But the interpretation sounds irrelevant. Pṛthivī as earth is already included in rodasī (dyāvāpṛthivī), and there is no reason for pṛthivī to be taken out and mentioned again. When pṛthivī is mentioned separately, it should mean the mid-region (antariksha), as the word is

CC0. In Public Domain. Digitized by Muthulakshmi Academy

included in *Nirukta-Nighaṇṭu* (1,3) among the names of antariksha. Ṛgvedic passages do employ the word pṛthivī in the sense of antariksha, e.g:

स्योना पृथिवि भवानृक्षरा निवेशिनी॥

(१,२२,१५)

यः पार्थिवस्य क्षम्यस्य राजा॥

(२,१४,११)

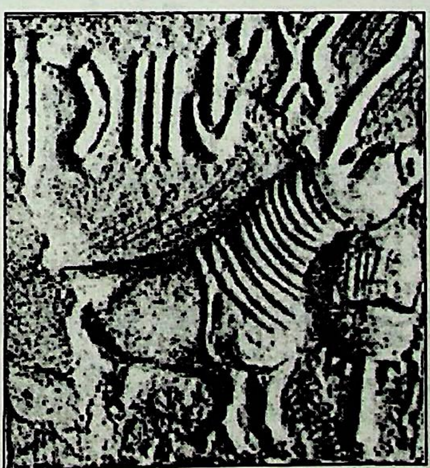
स दाधार पृथिवीं द्यां उतेमाम्॥

(१०,१२१,४)

When Sāyaṇa explains 'vyastabhnāh' with reference to the two realms, dyāvāpṛthivī, he takes the prefix 'vi' in the sense of 'vividham', as already noted. He further explains 'vividham' with the words 'ūrdhva-mukhena dyām, adhomukhena pṛthivīm iti vividhatvam'. Vishṇu upheld the heavens so that it stood above, and the earth so that it was kept below. Thus, even according to Yāska, the mid-region was left out in the first half of the mantra. This then is taken up in the second half. And 'mayūkha' in the context cannot mean mountains or gnomon, but only rays of light, flames or brightness.

CC0. In Public Domain. Digitized by Muthulakshmi Academy

In *Nirukta-Nighaṇṭu* (1,5) the word is included under the names of the rays of light (raśmi-nāmāni). It is derived from the root 'miṅg' meaning "to scatter", "to diffuse" (ḍu miṅg prakshepaṇe, asmāt muheh kho ḍayūt cha, *Uṇādi-sūtra* 4,22). The rays are so called because they drive away darkness, (minvanti tamah mayūkhāh). Alternately, the rays are so called because they go out and pervade all the worlds (mayatir gatyarthah; gachchhanti sarva-lokeshu) (cf.10,130,2 'ime mayūkhā upasedurū sadah') The mid-region is the realm of light. It is "ākāśa" for it is all luminous, and it allows the light of the sun in the heaven descend to the earth (samantāt kāśante dīpyante sūryādayah yatra). If Sun is in dyur-loka (divo dyutyarthāt 'diver ḍivih' iti ḍivi-pratyayah; dyotate iti dyurlokah) his rays are in antariksha (here called pṛthivī). It may also be recalled that the Sun is identical with Vishṇu (as already shown).



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(३५)

(संहितापाठः)

उरुं यज्ञाय चक्रथुरु लोकं जनयन्ता
सूर्यमुषासमग्निम्।
दासस्य चिद् वृषशिप्रस्य माया।
जघ्नथुर्नरा पृतनाज्येषु ॥४॥ ३५॥

(पदपाठः)

उरुम्। यज्ञाय। चक्रथुः। ऊम् इति। लोकम्। जनयन्ता।
सूर्यम्। उषसम्। अग्निम्। दासस्य। चित्। वृषऽशिप्रस्य। मायाः।
जघ्नथुः। नरा। पृतनाज्येषु॥

(अन्वयः)

यज्ञाय सूर्यं उषसं अग्निं जनयन्ता उरु लोकं चक्रथुः। नरा!
वृषशिप्रस्य दासस्य चित् पृतनाज्येषु मायाः जघ्नतुः॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

यज्ञाय	for the sake of yajña
सूर्यम्	the sun
उषसम्	the dawn
अग्निम्	the fire
जनयन्ता	(you have) revealed, made manifest
उरुं लोकम्	great or spacious world
चक्रथुःउ	(you two) have indeed made
नरा	O ye leaders
वृषशिप्रस्य	Of Vṛshaśipra
दासस्य चित्	of the dāsa
पृतनाज्येषु	in the skirmishes
मायाः	the deceitful devices
जघ्नतुः	(you have) undone, defeated, baffled

CC0. In Public Domain. Digitized by Muthulakshmi Academy

The two of you have rendered the world great (*mahat*) or spacious (*vistīrṇa*) for the sake of yajña making the Sun, dawn and Fire manifest: and leaders that you are, you have defeated the deceitful designs of Vṛsha-śipra in the skirmishes.

(१) उरुं यज्ञाय चक्रथुरु लोकम्।। जनयन्ता सूर्यमुषासमग्निम्।।

The construction would be "O Indra and Vishṇu, between the two of you, have rendered the world wide and spacious for the sake of 'yajña'.

यज्ञाय उरुं लोकं चक्रथुः उ।

(Where the terminal उ is an enclitic particle).

Sāyaṇa takes 'yajña' to stand for the performer of sacrifices (yajamānāya). It may, more reasonably, stand for sacrifice itself, as for instance in 10,21,1 with reference to Agni:

यज्ञाय स्तीर्णबर्हिषे वि वो मदे शीरं।
पावकशोचिषं विवक्षसे।।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

The expression 'yajñāya' (meaning 'yajñārtham', tādarthye chaturthī) here suggests "for the sake of performing the yajña", and the yajña is described as "where sacred grass is spread" (stīrṇa-barhishe). But Agni that is invoked to come is already hidden in all things that are gathered for the performance of the sacrifice (śīram); and he is pure and purifying (pāvaka-śochisham) in the sense that he is untouched by anything that hides him. Thus yajña has the significance of making manifest what is already present.

This is done by revealing (janayantā from 'janī prādurbhāve') the sun, the dawn and the fire, which are the three dimensions of existence. The sun (sūrya, the progenitor of everything, 'sarvasya prerakam' from sū, "to create", "to release", Cf. RV. 3,5,5; 5,4,4; 7,2,1; 5,27,6; 7,6,7; 8,72,16; 10,3,2; 10,7,3; 10,156,4) represents the luminous vision, the source of creation and the principle of existence or the sky. The dawn (ushas) is the eliminator of darkness and ignorance (ushasā, ushasam, 'tamo-nivārakam' cf. RV. 5,5,6; 5,28,1; 4,1,1; 1,71,1; 7,5,5; 7,81; 10,11,3), represents the midregion or atmosphere, as it illustrates the conflict between day and night (ushāsānaktā), the gods and the demons, the forces of light and darkness (hence two dawns, cf.RV. 5,1,4; dawn and night, 3,14,3; day 4,12,2). The

CC0. In Public Domain. Digitized by Muthulakshmi Academy

fire (agni) obviously refers to the earth (cf.RV. 4,3,10; 5,25,4; 10,1,1; 10,2,1; 10,3,62; 10,6,1; 10,21,1; 10,45 and 46; 10,51, 1-4; 10,69,7 etc.)

The projection of the three realms for the benefit of the living creatures, which is ascribed to the might of Vishṇu ('trīṇi padā vichakrame vishṇuh' 8,52,3) is referred to here. Vishṇu being described as 'urugāya' or 'uru-krama' (cf.RV. 2,1,3 'tvam vishṇur urugāyo namasyah'; 8,29,7 'trīṇy eka urugāyo vichakrame'; 4,3,7 'vishṇave urugāyāya, etc.) is justified here. He strode across (viz. made manifest) sky, atmosphere and earth. This was for the purpose of 'yajña'; it was an act of sacrifice. He in a sense spread the sacred grass across (stīrṇa-barhi, 10,21,1). The entire creation is an unfoldment of his might, so that his presence in all things may be realized by the creatures that are denizens of the three realms. It is interesting to read in *Śatapatha-brāhmaṇa* (1,9,3, 10-15) that the performer of the sacrifice on earth only imitates what Vishṇu did as 'tri-vikrama'.

The yajña here is to be taken in its symbolic sense (adhyātma): jñāna-yajña. The earth signifies intellect ('buddhir eva pṛthivyākhyā'); the light or fire within the human being. But it is the directed intellect or will that the expression Agni indicates. It is the fore-runner (agre nayati), the

CC0. In Public Domain. Digitized by Muthulakshmi Academy

harbinger of the divine light which Sūrya represents. The sky is full of light (dyauh prakāśe), unobstructed and untainted. And it is here that Vishṇu dwells. But one has to pass through the mid-region (atmosphere, antariksha), which signifies the light of vision that is above the earth but below the pure and perfect light. Ushas is settled in the mid-region of the heavens (5,47,3); मध्ये दिवो निहितः। It is the dawn of divine awareness. The expression 'antar-iksha' has the sense of looking within oneself ('īksha darśanāṅkanayoh'), as, e.g, in:

विसुपर्णा अन्तरिक्षाण्यख्यद्गभीर
वेपा असुरः सुनीधः।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Noteworthy also is the comment of Sāyaṇa in this connection (7,99,4): Vishṇu and Indra caused the sun, the dawn and the fire to appear again ('punah-prādurbhāvayantau'); and they were already there, but hidden by the demons of darkness ('asurair āvṛtam').

Significantly, Ānanda-tīrtha takes the word sūrya, elsewhere (1,23,21), as meaning "what is attainable by the wise-folk" ('sūri-prāpyo yato vishṇus sūrya ity abhidhīyate'). The glossator Jayatīrtha justifies grammatically the derivation of the word in this sense:

तृतीयान्तसूरिशब्दोपपदाद्यातेः कर्माणि कः।
सूरि शब्दात् तृतीयासमर्थात्
प्राप्यार्थे तद्धितो यः॥

(cf. Also *Mantrārthamañjari:*

सूरिभिः प्राप्यम्। सूरिशब्दात् प्राप्यार्थे तद्धितो यः॥

And *Padārtha-dīpikā:*

निरुक्तत्वादिकारलोप इति भावः। क इति। कित्वा 'दातो लोप इटि च' इत्याकारलोप इति भावः। य इति। पूर्ववदिकारलोपः॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

It is to be noted that in many passages of *Ṛgveda*, Indra is said to have set up Sūrya in the sky (e.g. 2,12; 3,44; 9,86 and 9,28,37); sometimes Indra and Vishṇu together set up Sūrya (7,99). It is for the welfare of the living creatures (7,100,4: 6,69,5 and 6). The universe was expanded for the sake of living beings ('īndrāvishṇū... uru chakramāthe'). The strides of Vishṇu are always associated with Indra (e.g. 4,18,11: 8,12,27 and 8,52,3). cf. also इन्द्रो॰दीर्घाय चक्षस आसूर्यं रोहयद्दिवि॥

cf. also *Ṛgbhāshya-ṭīkā-vivṛti*:

औणादिकः कः।

तत्सन्नियोगात्सूरिशब्दस्य इकार लोपः॥

Thus, Sūrya represents the third, the highest or supreme state (pada, viz. nature, svarūpa 'padyata iti vyutpattyā pada-śabdah svarūpa-parah') of Vishṇu

तद्विष्णोः परमं पदम्।

The words Ushas and Agni in the mantra may indeed be descriptive of Sūrya, the former word from 'ush dāhe' in the sense of lustre (kānti,

CC0. In Public Domain. Digitized by Muthulakshmi Academy

prakāśa), and the latter in the sense of fore-runner of all. The world became immense and expanded (urum lokam) when Sūrya was made manifest (janayanta). Indra and Vishṇu entered into the world as Sūrya. This is how the world was made 'great' (uru, "uruśabdasya mahārthātvāt"). The word 'uru' has also the sense of completeness (pūrṇa-vāchī):

उरु तुवि पुरु इति बहुनामसु पाठात्।
बहुः पूर्णतायामिति महाव्याकरणसूत्रात्॥

The world without Sūrya is deficient, incomplete.

The expression 'yajña' also has an extended meaning.

The word yajña signifies devout attention, sacred involvement and worshipful offering. (यजेर्यज याचेति नङ प्रत्यय स्वरेणोदात्तः। ङसस्यादेशः सुप्त्वा दनुदात्तत्वात्स्वरितः॥ also यज देवपूजा सङ्गति दानकरणेषु॥). It is of two kinds: external (bāhya), and internal (āntara or ādhyātmika). The latter is more relevant in the context. It is described as jñāna-yajña, and it is ādhyātmika in the sense that it is performed within ones own body (ātmani śarīre ity adhyātmam). Adhyātma is grammatically explained thus:

CC0. In Public Domain. Digitized by Muthulakshmi Academy

विभक्त्यर्थेऽव्ययीभावे अनश्चेति टचि नस्तद्धित इति टि लोप निष्पन्न अध्यात्मशब्दस्य नाव्ययीभावांदत इति न लुक् सुपोंभावश्च।

Further, even if Agni is the principal deity in external yajña, what makes him important is the inner controller of Agni, viz., Vishṇu: and in jñāna-yajña, it is Vishṇu himself that is all important: बाह्ययज्ञे मुख्यत्वेन अग्नेर्बाह्ययज्ञे तदन्तर्गतस्य हरेः अध्यात्मं च ज्ञानयज्ञे हरेर्मुख्यत्वेनेति विवेकः ॥ (*Padārtha-prakāśikā*). Elsewhere, (1,31,15), there is a noteworthy reference to 'jīva-yāja' (स्योनकृज्जीवयाजं यजते). Sāyaṇa takes this as a reference to animal sacrifice (jīvaih paśubhih yājanam'). This is altogether irrelevant and erroneous. Ānanda-tīrtha, on the other hand, explains that this is a reference to a vow to treat the life itself as a yajña, as a life-long preoccupation:

यावज्जीवं यजने सुप्रतिज्ञो भूत्वा च यो यजते। तस्य सैव॥

His glossator clarifies further: the entire life is pervaded by the spirit of sacrifice: the person performs the sacrifice as he lives:

यश्च जीवयाजं यजते।

जीवस्य जीवतो याजो यज्ञो जीवयाजः।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

जीवनेन व्याप्तो यज्ञः।
तं यजते अनुतिष्ठतीत्यर्थः।

Rāghavendra-tirtha adds an other dimension to the yajña that one performs as he lives, as long as he lives: he does good to others, he causes happiness to others around him, as for instance when he feeds his guests, and this is the spirit of sacrifice (*Mantrārtha-mañjarī*).

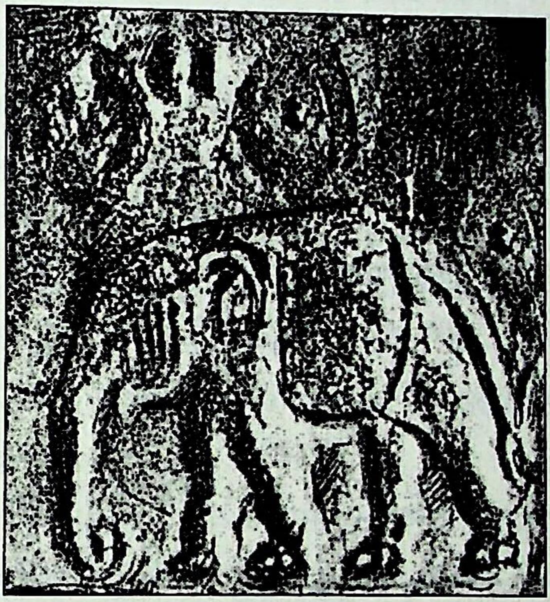
यावज्जीवं यो यज्ञं करोति। स्योनकृत् स्योनं सुखं परेषां, अतिथीनामन्नदानादिना करोति॥

Satyanātha-tīrtha further explains that one obtains as a result of such sacrifice peace (kshema, synonymous with śama) in this very life (asminneva dehe); and he settles down in the path of knowledge (jñānamārge vasatir labhyate) (*Rūpāvatāra*). Yajña in the context means establishing oneself in the way of knowledge (jñāna-mārge nishṭhā), which is the gateway to liberation.

The word in the text 'yajñāya' may also be construed as the Vedic usage for 'yajñasya' (shashṭyarthe chaturthī), in which case the word goes

CC0. In Public Domain. Digitized by Muthulakshmi Academy

with 'lokam', signifying the 'world of yajña'. But it would be a strained construction.



(२) दास्य चिद् वृषशिप्रस्य मायाः जघ्नथुः नरा पृतनाज्येषु ।

O leaders (narā, narau), the two of you have baffled, smashed (jaghnathuh) the devices (māyāh) of Vṛsha-śipra, the dāsa. Indra and Vishṇu are addressed here as 'narā' in the sense of 'netārau' (leaders). The word is derived from 'ṇīṅg prāpaṇe' meaning "to carry along", "to lead" (*nayanti*, nīyante vā). But it can also be derived from 'nṛtī gātra-vikshepe',

CC0. In Public Domain. Digitized by Muthulakshmi Academy

meaning "to move the body", "to dance", "to move about ones limbs in an orderly fashion" (bāhulakāṭṭam ḍichcha, nṛtyanti gātra-vikshepam kurvanti, niyamena gātrāṇi vikshipyanti karmasu tāni kurvantah, cf. *Nighaṇṭu*, 2,3). A far better appraisal would be to take the word 'narau' in the sense of immoveable (achalau), inderstructible (avināśinau), beyond mutability (nirvikārau), from the root 'rīng kshaye' or 'risha himsāyām'.

सुपां सुलुक् पूर्वसवर्णाच्छेया डा ड्याया जालः इति सूत्रेण द्विवचनस्य आ इत्ययमादेशः। अविनाशिनौ॥ रीङ् क्षये इत्यतो वा रिष हिंसायां इत्यतो वा नञ्पूर्वाड्डुः (उभयत्र)

न लोपाभावः छान्दसः। नसमासो वा। युवाम्॥ निर्विकारौ। रीङ् क्षये। अस्मात् डप्रत्यये डित्वात् टिभूतस्य ईङ् इत्यस्य लोपे नरेति रूपम्। तथा च न रीयते इति नरौ। रिष हिंसायां न पूर्वकात् रिषधातोः डप्रत्यये डित्वात् टिभूतस्य इष् इत्यस्य लोपे नरेति रूपम्। न रेषत इति नरौ।

Rāghavendra-tīrtha suggests that the proper derivation of the word is from 'lā parivartane' (meaning "to change", "to transform"); and negating it to provide the idea of immutability or imperishability: ला परिवर्तने नञ्पूर्वात् कप्रत्यये रलयोरभेदात् नर इति रूपसिद्धेर्निर्विकारौ इत्यर्थः, अविनाशिनौ वा। (2st ashṭaka, sūkta 2, varga 2.)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

They have made the world great (lokam uru), extended, expansive (vistīrṇa), not only by making the Sun, the dawn and the fire manifest, but also by breaking down the devices of separation, fragmentation and barriers (māyāh) of Vṛsha-śipra who is the dāsa. The word māyā connotes the ideas of magical wisdom, supernormal power, magic and sorcery (cf. RV. 3,20,3; 3,27,7; 5,2,9 and 7,1,10). It is included in the *Nighaṇṭu* (3,9) under prajñā-nāma. But the knowledge here is one of analysis, separation, fragmentation:

माङ् माने। मीयन्ते परिच्छिद्यन्तेऽनया पदार्थाः। मा छाससिभ्यो यः (उणादि ४,१०६) इति यः प्रत्ययः॥

It also has the sense of obstructing, destroying, hurting:

मीञ् हिंसायामिति। अस्माल्लुङि सिपि क्र्यादित्वात् श्नाप्रत्यये धातोः। क्रैयादिकः 'मीनाते र्निगम' (७,३,७२) इति ह्रस्वत्वम्॥ (*Ṭīkā-vivṛti*)

and also deceit, concealing, masking:

व्यात्तरूपा श्छद्मरूपा मायाश्च।

Māyā in the Ṛgvedic context means a power (śakti), the power of delusion, the power of separation, and the power of leading to ruin.

CC0. In Public Domain. Digitized by Muthulakshmi Academy

However, the over-all significance of the word is spiritual darkness (adhyātmam tamah), which has the ingredients of ignorance and delusion, and its powers (ajñānasyāpi mohakatvādi-śaktitvam). By bringing forth the sun, the dawn and the fire, this darkness is baffled, destroyed (jaghnathuh, jihāsathuh).

The presence of the darkness is also the occasion for combat, conflict, flight, hostility (pṛtanājyeshu). The word 'pṛtanājya' is included in the *Nighaṇṭu* (2,17) under names of warfare (sangrāma-nāma):

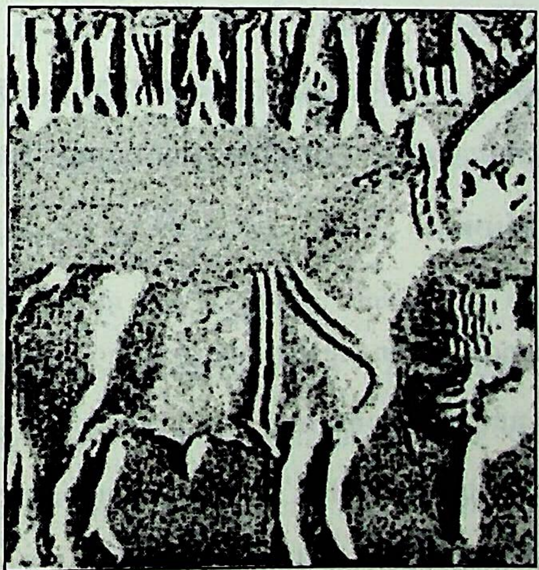
पृपूसां कित् इति तनन् प्रत्ययः। व्याप्रियन्तेऽत्र योद्धारः। रणाय निघ्नन् पृतनासु शत्रून्॥

It refers to human beings that are hostile (cf. *Nighaṇṭu* 2,3), and who rush together to attack (cf. RV 2,8,6; 3,16,2; 7,8,4; 8,40,7; 8,60,12; 10,87,19). The seer is aware of the closing powers of darkness that descend on a mortal.

But these forces of darkness and delusion are said to belong to Vṛsha-śipra, the dāsa. The aitihāsikas might be tempted to identify the dāsa with a clan, an asura, a foe, an enemy, a demon, and Vṛsha-śipra with the

CC0. In Public Domain. Digitized by Muthulakshmi Academy

leader of this clan, the hero of the enemies. Even an advocate of ritualism, like Sāyaṇa, toes this line of interpretation (as also in RV 8,40,6 and 10,69,6). But this is altogether unwarranted in the context. The poet-seer of the mantra has his vision focussed on the Sun, the dawn and the fire as instruments of rendering the world great or extended (lokam uru chakrathuh); he cannot be expected to bring down the might of Indra and Vishṇu to defeating the designs of a mere clan-leader. It would be a case of the sublime and the ridiculous.



CC0. In Public Domain. Digitized by Muthulakshmi Academy

Vṛsha-śipra the dāsa, whoever he was, is described here as the possessor of māya. In other words, he is a māyin (māyāvin), a variant imagery of Vṛtra, whom Indra defeated with the help of Vishṇu (Cf. RV 4,18,11; 9,12,27; *Śatapatha-brāhmaṇa*, 5,5,5,1; *Taittirīya-samhitā*, 2,4,12 and 6,5,1,1). It is to be recalled that Vṛtra signifies enveloping darkness:

(१) वृत्रशब्द आवरकत्ववाची। वृञः बाहुलिके ष्ट्रन् प्रत्यये वृत्रेति रूपम्॥ (*Rūpāvatāra*)

(२) वृणोते रूपमिति। वृञ् वरणे अस्मात् क प्रत्यये ककारलोपे वृत्रेति रूपम्॥ स्वदेहेन जगद् वृणोति आवृणोतीति वृत्रः (*Padārtha-prakāśikā*)

(३) विसंवादनात् व्यंसम्। वेदविसंवाद्यर्थावगाहित्वात् इत्यर्थः। अज्ञान मिथ्याज्ञानाभ्यां हि वेदविसंवादिनमर्थमवगच्छतीति प्रसिद्धमिति भावः। व्यंस शब्दौ व्यंसशब्दवाच्यौ। तमोऽज्ञानम्॥ (ibid.)

Vṛtra the demon is in reality ignorance (ajñāna), an enemy of knowledge, doubts and delusions: and the weapon that kills him is 'vajra', which signifies knowledge or 'kuliśa', which suggests happiness that comes as a result of knowledge or vidyā (kulinah brahma-jñāninah śam sukham). So Ānanda-tīrtha:

CC0. In Public Domain. Digitized by Muthulakshmi Academy

विद्यानाम्ना कुलिशो बुद्धिरेव।

and his glossator (*Bhāshya-ṭīkā-vivṛti*):

विद्यावत्कुलस्य सुखकारित्वाद्विद्या कुलिशशब्दवाच्येत्यर्थः। कुली विद्यावान्। etc.

The defeat of Vṛsha-śipra the dāsa at the hands of Indra and Vishṇu cannot mean anything different. Vṛsha-śipra the dāsa must only signify the darkness of ignorance, which Indra and Vishṇu cleared by setting up the sun (Sūrya) in the sky. The expression 'dāsa' is derived from 'dasu vibhedane' (meaning "to cut asunder", "to differentiate", "to dismember", "to break down"). Its cognate synonym 'dasyu' has been explained by Ānanda-tīrtha as signifying "those who are craving for all the pleasures on earth and in the heavens" (sūkta 33; 1st ashṭaka, 10,2, 'dasyavo dyu-pṛthivyor aśesha bhogechchavah'). In other words, the people who revel in breaking apart themselves from the rest of the world, for personal aggrandizement, with no concern for others, are the dāsas or dasyus. They are ignorant of the 'inner controller' within themselves, and seek to drown themselves in pleasures of the world. Their attention

CC0. In Public Domain. Digitized by Muthulakshmi Academy

is exclusively focussed on the external world. The word 'dāsa' therefore does not refer to a clan of people, but to the majority of mankind who are foes or enemies of themselves. They alienate themselves from their own essential nature, and abandon the very purpose of their existence.

To accord with this sense, Vṛsha-śipra too must be interpreted on the same lines. And it is not difficult. The word 'śipra' is listed in the *Nighaṇṭu* under the names for pleasure (śipra-śabdasya sukha-nāmasu pāṭhāt); the word is formed thus:

शिव शब्दात् मत्वर्थे इनि प्रत्यये पृषोदरादित्वाद्विकारस पकारादेशः। ततः परं रेफागमः ॥

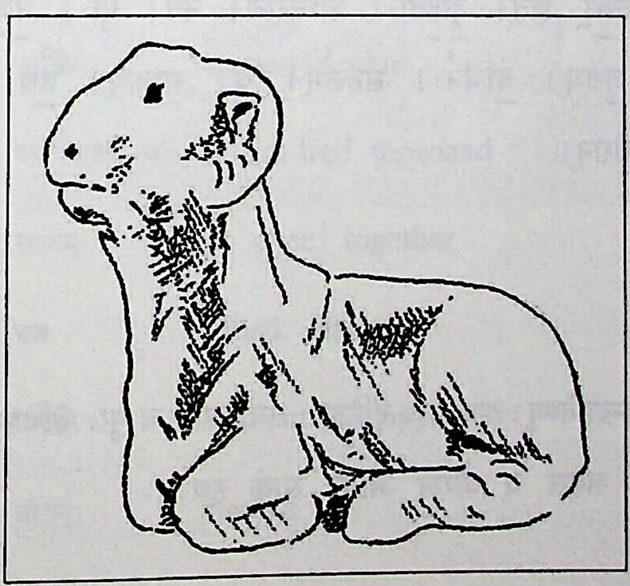
and the associated word 'vṛsha' is derived from 'vṛsh sechane' (meaning "to sprinkle", "to shower", varshaṇa, 'kaninyuvṛshi' (*Uṇādi*, 162) iti sūtreṇa kanin-pratyaye nishpannah'). Vṛsha-śipra therefore would mean "a *shower* of pleasures", derived from material sources and from sensual channels. Vṛsha also means "strong", "powerful":

CC0. In Public Domain. Digitized by Muthulakshmi Academy

वृषः शक्तिमानिति। पृषु वृषु मृषु सेचन इत्यस्मात् इगुपधज्ञप्रीकिरः कः इति कप्रत्ययः सेचक इत्यर्थः। शक्तिमान् इति तु तात्पर्यार्थ इति बोध्यम्॥
(*Padārtha-prakāśikā*, 1,10,2,11)

So the word refers to pleasures which are violent.

By the setting up of the sun or Sūrya as the goal of human life ('to be attained by the wise folk', sūribhih prāpya), the power of the inclinations for physical enjoyment is defeated. It is the world within that is now expanded (uru chakrathuh). Hitherto, it was dark inside. Now that the light of knowledge has been set up, it is no longer obscure; it becomes illumined.



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(३६)

(संहितापाठः)

इन्द्राविष्णू दृंहिताः शम्बरस्य
नव पुरो नवतिं च श्नथिष्टम्।
शतं वर्चिनः सहस्रं च साकम्
हथो अप्रत्यसुरस्य वीरान् ॥४॥३६॥

(पदपाठः)

इन्द्राविष्णू इति। दृंहिताः। शम्बरस्य। नव। पुरः। नवतिम्। च। श्नथिष्टम्। शतम्। वर्चिनः। सहस्रम्। च। साकम्। हथः। अप्रति। असुरस्य। वीरान्॥

(अन्वयः)

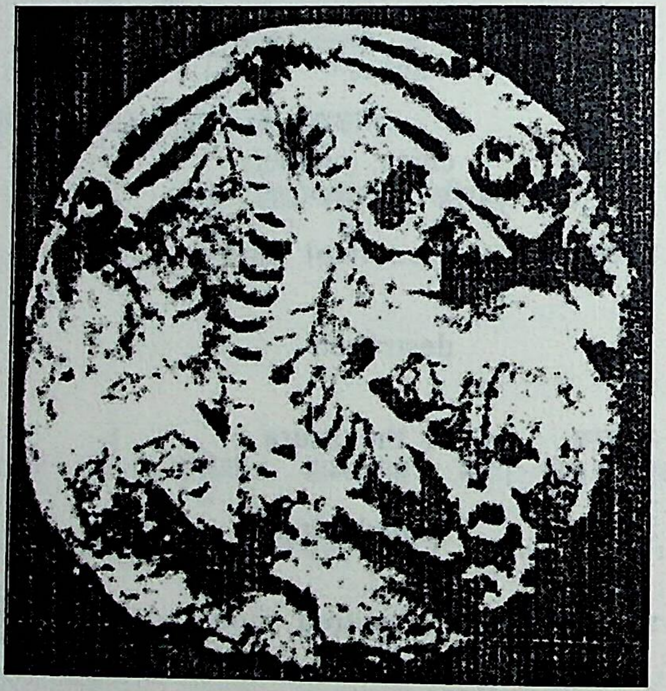
(हे) इन्द्राविष्णू। शम्बरस्य दृंहिताः, नव नवतिं च पुरः श्नथिष्टम्। असुरस्य अर्चिनः शतं सहस्रं च वीरान् अप्रति साकं हथः॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

इन्द्राविष्णू	O Indra and Vishṇu
शम्बरस्य	of Śambara
दृंहिताः	firmly established
नव नवतिं च	nine and ninety in number
पुरः	cities, citadels
श्नथिष्टम्	(you two) have destroyed
असुरस्य	of the asura
अर्चिनः	named Archin
शतं सहस्रं च	a hundred thousand
साकम्	at once; together
हथः	killed; slain
अप्रति	without an opposition
वीरान्	heroes

CC0. In Public Domain. Digitized by Muthulakshmi Academy

O Indra and Vishṇu, the two of you have destroyed the ninety nine cities (or citadels), which were firmly built and which belonged to Śambara; and you have vanquished the hundred thousand heroes of the army of the asura named Archin.



(१) इन्द्राविष्णू !

This is the common address to both the deities together (Indra and Vishṇu), as different but allied forms of the supreme spirit (sat) *bhagavad-

CC0. In Public Domain. Digitized by Muthulakshmi Academy

rūpa-viśeshau). When the two words are employed to form one word (nominative of address), the terminal vowels of both the constituent forms get elongated:

'देवताद्वन्द्वे च' (६,६,२१) इति सूत्रेण
अनङादेशे पूर्वपदस्य दीर्घः।

(२) दृंहिताः शम्बरस्य नव पुरो नवतिं श्नथिष्टम्।

Śambara's cities or citadels (purah), ninety nine in number (nava-navatim), were destroyed (śnathishṭam) by the two devatās together. The ideas of this mantra are echoed by another (2,14,6), where the sacrificers are beseeched to proffer soma to the hero Indra for having destroyed Śambara's cities and Varchin's forces.

अध्वर्यवो यः शतं शम्बरस्य पुरो बिभेदाश्मनेव पूर्वीः।
यो वर्चिनः शतमिन्द्रः सहस्रमपावपद्भरता सोममस्मै॥

Similarly in 6,47,21, Indra is said to have killed both Śambara and Varchin, who were both 'dāsas':

CC0. In Public Domain. Digitized by Muthulakshmi Academy

अहन् दासा वृषभो वस्नयन्तो -
दव्रजे वर्चिनं शम्बरं च॥

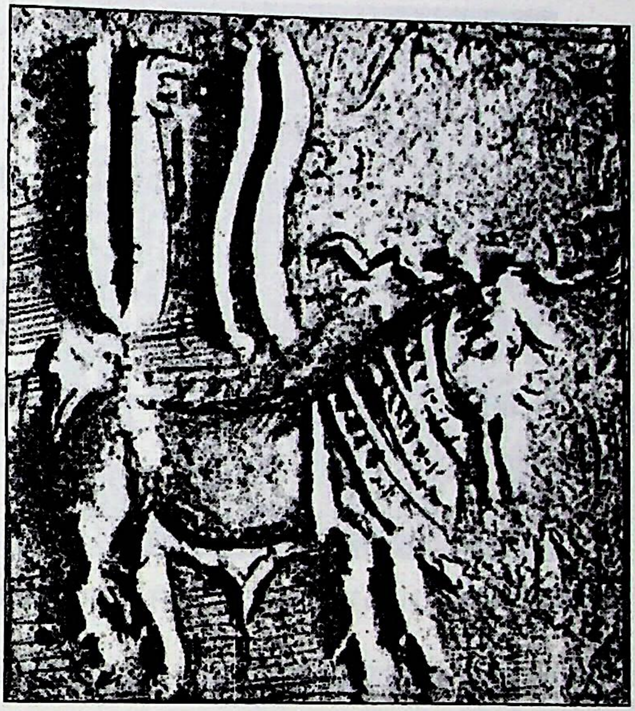
That Indra destroyed not only the ninety-nine cities of Śambara but killed Śambara himself, pushing him down a hill for the sake of his arch-foe, Atithigva-Divodāsa, is repeated in 1,130,7:

भिनत्पुरो नवतिं इन्द्र पूरवे दिवोदासाय
महि दाशुषे नृतो वज्रेण दाशुषे नृतो।
अतिथिग्वाय शम्बरं गिरेरुग्रो अवाभरत्॥

(also cf. 1,51,6; 1,130,7; 2,19,6; 4,26,3)

It would appear that Śambara was one of the principal adversaries of Indra (cf. 1,54,4; 1,59,6; 1,112,14; 2,12,11, 14,6,2,19,6; 4,30,14; 6,18,8; 6,47,2; 7,18,20; 7,99,5 etc). He was in actuality an enemy of Divodāsra-Atithigva, who sought the help of Indra to get rid of him. His name is mentioned alongside clan-heroes like Aśna ('all-pervasive and all-comsumer'), Śushṇa ('beyond drying up', 'invincible', 'maker of bad grains' kuyava), Pipru ('wild beast', 'treacherous') and others. And he was known for the cities or citadels that he built (purah). Even when in the Vedic

CC0. In Public Domain. Digitized by Muthulakshmi Academy



passages, the word 'pura' alone is mentioned, the association evoked in the minds of commentators is that of Śambara. For instance, Jayatīrtha in his *Ṛgbhāshya-ṭīkā* speaks of "śarīra-purāṇām, śambarasya purāṇām vā" commenting on the line 'puram bhindur yuvākavis amitaujā' (1,11,4). He was famous for his magic or evil power (māyā).

But this figure of a wicked hero can hardly have been in the mind of the poet-seer when he had the vision of the supreme reality as Indrā

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Vishṇū, beyond all phenomenal involvement. The *Nirukta-Nighaṇṭu* offers valuable clues to understand the real significance of the word Śambara. Śambara signifies rain-bearing cloud (1,10 megha), water (1,12 udaka) and strength (2,9, bala). Derived from the root 'śamu upaśame' (*Nighaṇṭu* 1,10), meaning "to quell", "to subdue", the principal component of the word, viz., 'śamba', is taken to mean the adamantine weapon 'vajra', which subjugates all foes:

शमु उपशमे। शमेर्वन् (Uṇādi, 4.91) इति बन् प्रत्ययः शमयति नाशयति असुरानिति शम्बो वज्रः। यद्वा शातयतेर्बाहुलकात् बन् प्रत्यये पृषोदरादित्वात् शमादेशः। शम्बोऽस्य प्रहर्तृत्वेनास्ति रो मत्वर्थीयः। प्रहरति हि वज्रः इन्द्रप्रेरितो मेघात् पर्वतानां च पक्षच्छेदसमये॥ (१,१०)

Indra's vajra strikes at the clouds and causes rainfall. One who has this vajra (śamba) as a weapon ready at hand is Śambara. Thus Śambara is in reality Indra himself although by a transferred imagery, it is the cloud or the water of the cloud:

शाम्बरमित्युदकनाम। उदकमस्यास्तीति॥ (१,१२)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

The power (inscrutable and hence māyā) by which the foe is overcome is Indra, and Śambara is what is thus overcome:

बलनाम। संव्रियतेऽनेन शत्रुः संवृणोति वा
तत्तवत आपदम्। शमनमुपद्रवाणां उत्कृष्टं
च युद्धादौ। शम्बेन इन्द्रेण आदीयते च॥

(२,९)

When Śambara itself means power, it is the power to conceal, to hold back, to encompass (samvara becoming sambara):

CC0. In Public Domain. Digitized by Muthulakshmi Academy

यद्वा संपूर्वाद् वृणोतेः। 'ग्रहवृदृनिश्चिगमश्च' (३,३,५८) इत्यपि संबरः सन् वर्णव्यत्ययेन शम्बरः। सं व्रियते मेघेन आकाशं, भूमिः पर्वतेन॥

(१,१०)

Even as the clouds conceal the sky, or the mountains the earth, Śambara envelops the light and obstructs the rays of the sun (divodāsa, from *dyu* 'light', and *das vibhedane*, "to break up"). This is how Śambara is the enemy of Divodāsa; and Indra (or Indrā-Vishṇū) removes the darkness and makes the sun shine forth. Indra also kills Śambara's ally, Śushṇa (2,14,5.) Śushṇa means "one that cannot be dried up" (aśusham kenāpyaśoshaṇīyam). His imagery is that of a horned dragon (1,33,12), laying eggs (8,40,10), and raising its hood hissing (1,54,5); and possessing strong fortresses (1,51,11; 4,30,12) which are mobile (8,1,28). Indra destroys these fortresses and releases water (1,51,11). Here again, Indra strikes at the dark clouds and causes rain-fall, while also making the sun shine (cf. 8,45,7). The sun is made once more manifest in the sky, as the previous mantra suggests.

The adhyātma interpretation of 'vajra' which is synonymous with 'śamba' in the word Śambara, is that it signifies knowledge (*jñāna*). Ānandatīrtha (1,7,2) takes Vajrī in the sense of one who possesses knowledge and bliss

CC0. In Public Domain. Digitized by Muthulakshmi Academy

वज्री च ज्ञानानन्दो हि धातुतः ॥

That this is the etymological sense is explained by his commentator, Jayatīrtha (*Ṛgbhāshya-ṭīkā*)

वज गतौ रमु क्रीडायामिति भावे डप्रत्ययः। तद्वान् वज्री॥
(cf. *Mantrārtha-mañjari* further explains: परमेश्वरस्तु वज्री ज्ञानानन्दवान्। 'व्रज गतौ', 'रमु क्रीडायां' इत्याभ्यां धातुभ्यां भावे औणादिके डप्रत्यये रलोपे वज्र इति रूपसिद्धिः॥)

Indra is the possessor of Śamba, and what he strikes with it is the powerful demon of ignorance and darkness (Śambara), dark clouds in the sky concealing the sun and withholding rainfall.

Śambara has built and fortified cities (purah), nine and ninety in number. They are made firm, strengthened (dṛhmhitāh, dṛḍhī-kṛtāh, from the root 'dṛmh', "to make firm", "fix", "strengthen", Pāṇini 7,2,20). The cities are the bodies of living beings (śarīra-purāṇi). The body being "collection of several parts or limbs is frequently described as a township, with nine gateways ('nava-dvāre pure dehī'), or the nine openings or orifices

CC0. In Public Domain. Digitized by Muthulakshmi Academy

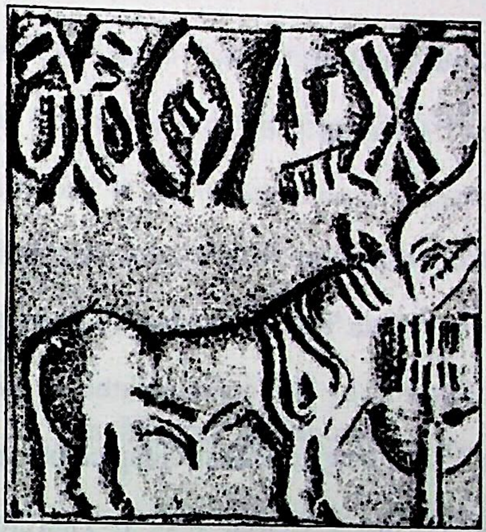
(viz., two eyes, two ears, two nostrils, mouth, the organ of elimination and the organ of reproduction), owned by the embodied soul (dehī). The township of the body is fortified and strengthened by the nine openings (nava), each of which is like a township in its own right, and gets ramified tenfold (hence 'navati') (cf. 3,12,6 and 5,6,8). The nine and ninety cities or citadels of Śambara signify the elaborate physical constitution, which conceals the spirit effectively and is oriented outward, to what is in front of it (which is also the meaning of 'purah', cf. RV 4,7,9; 5,16,1; 10,140,6; cf. also 6,10,1; 6,15,7; 7,5,3; 8,44,2; 10,20,5).

By destroying (śnathayishṭam, from 'śnatha himsāyām', ahimsishṭam) the fortresses, Indra and Vishṇu turn our attention inward, from the surrounding darkness to the light within. It signifies the movement from ignorance to knowledge. Śambara's fortresses are the powers of darkness which are manifold and multitudinous. Knowledge is one; it dawns when the powers of ignorance are eliminated.

(३) शतं वर्चिनः सहस्रं च साकं हथो अप्रत्यसुरस्य वीरान्।

Indra and Vishṇu also summarily disposed off (hathah) a hundred thousand heroes (śatam sahasram virān) belonging to the army of the asura

CC0. In Public Domain. Digitized by Muthulakshmi Academy



Varchin. There is another mantra where Varchin is described as a 'dāsa' (4,30,5):

उत दासस्य वर्चिनः सहस्राणि शतावधीः ॥

and still another (2,14,6) where his army of a hundred thousand is mentioned:

यो वर्चिनः शतमिन्द्रं सहस्रम् ॥

One of the mantras (6,47,21) associates Varchin with Śambara, both being described as dāsas:

CC0. In Public Domain. Digitized by Muthulakshmi Academy

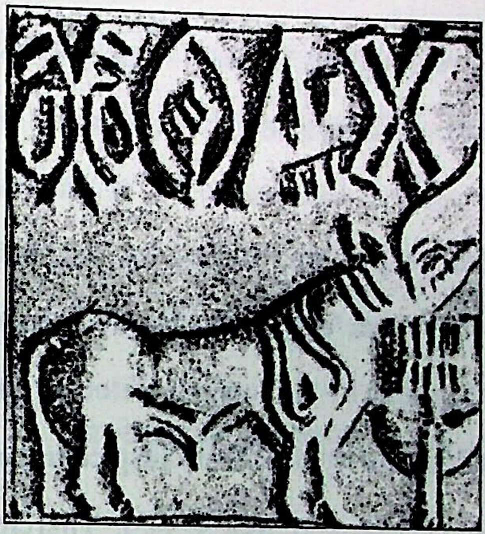
(viz., two eyes, two ears, two nostrils, mouth, the organ of elimination and the organ of reproduction), owned by the embodied soul (dehī). The township of the body is fortified and strengthened by the nine openings (nava), each of which is like a township in its own right, and gets ramified tenfold (hence 'navati') (cf. 3,12,6 and 5,6,8). The nine and ninety cities or citadels of Śambara signify the elaborate physical constitution, which conceals the spirit effectively and is oriented outward, to what is in front of it (which is also the meaning of 'purah', cf. RV 4,7,9; 5,16,1; 10,140,6; cf. also 6,10,1; 6,15,7; 7,5,3; 8,44,2; 10,20,5).

By destroying (śnathayishṭam, from 'śnatha himsāyām', ahimsishṭam) the fortresses, Indra and Vishṇu turn our attention inward, from the surrounding darkness to the light within. It signifies the movement from ignorance to knowledge. Śambara's fortresses are the powers of darkness which are manifold and multitudinous. Knowledge is one; it dawns when the powers of ignorance are eliminated.

(३) शतं वर्चिनः सहस्रं च साकं हथो अप्रत्यसुरस्य वीरान्।

Indra and Vishṇu also summarily disposed off (hathah) a hundred thousand heroes (śatam sahasram virān) belonging to the army of the asura

CC0. In Public Domain. Digitized by Muthulakshmi Academy



Varchin. There is another mantra where Varchin is described as a 'dāsa' (4,30,5):

उत दासस्य वर्चिनः सहस्राणि शतावधीः ॥

and still another (2,14,6) where his army of a hundred thousand is mentioned:

यो वर्चिनः शतमिन्द्रं सहस्रम् ॥

One of the mantras (6,47,21) associates Varchin with Śambara, both being described as dāsas:

CC0. In Public Domain. Digitized by Muthulakshmi Academy

अहन् दासा वृषभो वस्नयं
तोदव्रजे वर्चिनं शम्बरं च।

It is obvious that 'asura' and 'dāsa' are interchangeable expressions. The significance of the word 'dāsa' has already been explained. The word 'asura' has been interpreted by the commentator on *Nirukta*, Durgāchārya, as the negation of 'su' (meaning excellent, auspicious, meritorious, praśasta) with the prefix 'ram' (अ not + सु well + रम्). Therefore asura is inferior, inauspicious and unmeritorious (apraśasta). *Taittirīya-brāhmaṇa* (2,3,8,31-32) has a story to the effect that the asuras were created from the inferior aspect of Prajāpati (called 'asu')

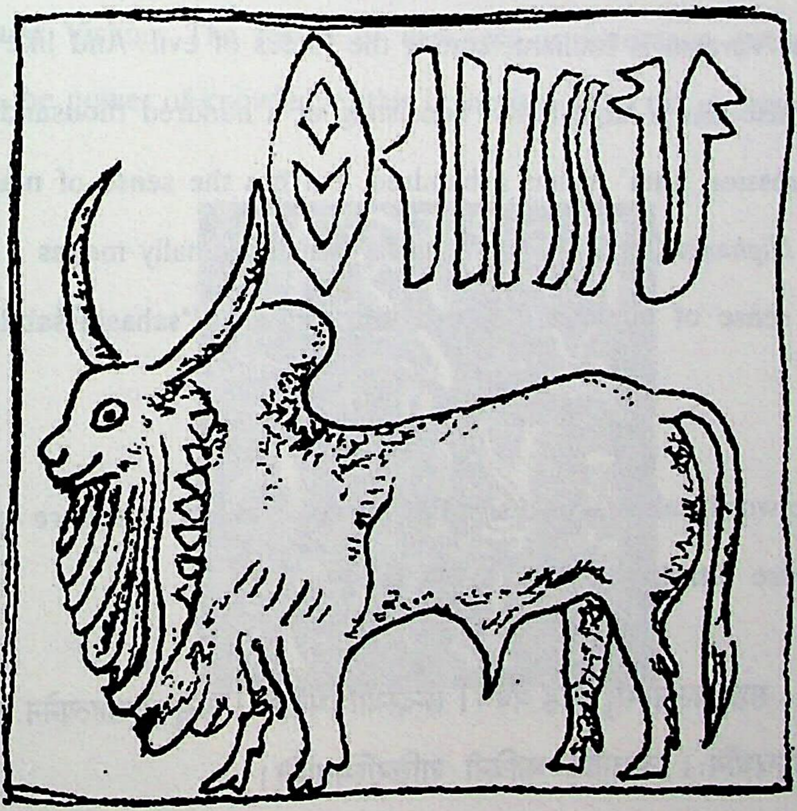
प्रजापतिरकामयत प्रजायेयेति । स तपोऽतप्यत। सोऽन्तर्वानभवत्। स विजायमानो गर्भेणाताम्यत्। तस्यासुरेवाजीजनत्। तेन असुना असुरानसृजत। तदसुराणामसुरत्वम्॥

The word is variously derived from 'as' ("to throw", "to hurl", "to scatter"), 'asu' ("life"), 'as' ("to be quick"), 'as' ("inferior part", "lower part") (*Uṇādi-sūtra*, 1,41, 'aseran': asi kshepaṇe, asmād uran-pratyayo bhavati: urachi prakṛte uran-vachanam ādyudāttārtham asyatīti asurah,

CC0. In Public Domain. Digitized by Muthulakshmi Academy

dānavah). It is usual to look upon asuras as dark-complexioned demons, given to throwing their weight around and wielding their weapons. This is in accord with an account in the Brāhmaṇas (*Aitareya*, 4,5; *Śatapatha*, 1,7,2,22; *Gopatha*, 2,5,1; *Shaḍvimśa*, 4,1) that gods (devas) were created during day-time and demons (asuras) during night:

दिवा देवानसृजत नक्तमसुरान्।



CC0. In Public Domain. Digitized by Muthulakshmi Academy

Hence asuras are associated with might, with darkness, with violence and ignorance. There is also an explanation that the asuras are so called because they revel in their own lives (asuni ramante iti); they are given to worldly enjoyment and sensual pleasures (prāṇa). They are human beings in whom the two guṇas, rajas and tamas, prevail.

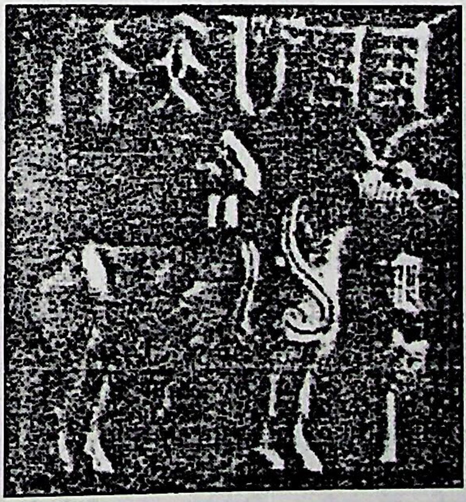
The asura that has been named here is Varchin, meaning "the lustrous one", "the most impressive one", from 'varcha dīptau'. If Śambara is powerful, Varchin is brilliant, among the forces of evil. And like Śambara, Varchin also has a large army, consisting of a hundred thousand warriors. The expression 'śata' means a hundred, but has the sense of many (bahunāmāni, *Nighaṇṭu* 3,9 and 10); 'sahasra' which normally means a thousand, has the sense of innumerable, countless, infinite ('sahasra-śabdo ananta-vāchī').

The word 'sahasra' also signifies fortitude, ability to endure oppression, and repulse attacks:

सहो बलनामसु। षह मर्षणे। छन्दस्याभिभवार्थः। असुन्। सहत्यनेन शत्रून्। रो मत्वर्थीयः। अल्पापि भाविनी शक्तिरस्मिन्नस्ति।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Thus, 'śatam sahasram cha' refers to the heroes or warriors (vīras), who are numerous in number and courageous in quality. The word 'vīra' usually means a "warrior" or "hero" (also cf. 6,14,4). But in the Vedic context, it signifies "strong spirits" (cf. 1,140,12), "contenders" ('vīrān' explained by Sāyaṇa as 'abhigantṛīn pratidvandvinah', 2,14,7). Further, the vīras belong to the asura (asurasya vīrāh), and therefore signify the persistent inclinations of those who revel in their own life. It is these inclinations that are suppressed at once (sākam hathah, sadya eva ahimsishṭam) by Indra and Vishṇu. The forces of darkness or ignorance cannot resist or oppose the power of knowledge; this is the import of the expression 'aprati'.



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(३७)

(संहितापाठः)

इयं मनीषा बृहती बृहंतोऽरुक्रमा
तवसा वर्धयन्ती।
ररे वां स्तोमं विदथेषु विष्णो
पिन्वतमिषो वृजनेष्विन्द्रः ॥६॥३७॥

(पदपाठः)

इयम्। मनीषा। बृहती। बृहन्ता। उरुऽक्रमा। तवसा। वर्धयन्ती। ररे। वाम्। स्तोमम्। विदथेषु। विष्णो इति। पिन्वतम्। इषः। वृजनेषु। इन्द्र॥

(अन्वयः)

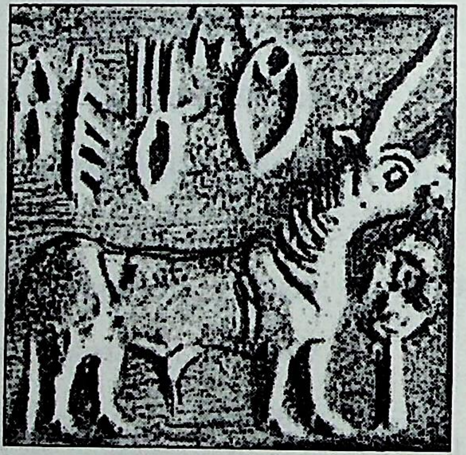
(हे) विष्णो इन्द्र, बृहन्ता उरुक्रमा (यूयम्।), तवसा वर्धयन्ती बृहती इयं मनीषा, विदथेषु वां स्तोमं ररे। वृजनेषु इषः पिन्वतम्॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

इयं	this
मनीषा	prayer; laudation; eulogy; thought
बृहती	great (reference to manīshā)
बृहन्ता	of mighty nature (reference to Indra and Vishṇu)
उरुक्रमा	of wide strides (as above)
तवसा वर्धयन्ती	making me grow with strength (reference to manīshā)
ररे	I offer
वाम्	for the two of you
स्तोमम्	prayers, eulogy, praise
विदथेषु	during the contemplative sessions
वृजनेषु	in our indecisions and troubles; amidst evil
इषः	succour, food; impulsions; knowledge, wisdom
पिन्वतम्	bestow on us; nourish us with

CC0. In Public Domain. Digitized by Muthulakshmi Academy

O Indra and Vishṇu, who are mighty and known by your wide strides, I offer unto you this great thought of mine, which fills me with strength and makes me grow (beyond the present confines). I offer you the prayer during my contemplation so that you may nourish me with wisdom (spiritual food)



(१) इयं मनीषा बृहती तवसा वर्धयन्ती बृहन्तोऽरुरुक्रमा ।।

This great thought which makes me expand with strength is offered unto you.

The expression 'manīshā' is given as synonymous with 'prajñā' (superior thought or wisdom) in the *Nirukta-Nighaṇṭu* (3,15). It is "to take a course" or "to control", derived from the root 'manu', meaning "to

CC0. In Public Domain. Digitized by Muthulakshmi Academy

know", "to understand" (avabodhane) and the suffix 'īsh+ah' has the sense of direction (gamanam) or of mastery or control (manasa īshā). It signifies the directed thought, deliberate consideration, conception or idea (cf. Rv 1,54,8 'asamam kshatram asamā manishā'). It is in the sense of 'buddhi'. It is employed in the sense of prayer, eulogy (stuti), as for instance in RV 5,83,10 ('uta prajābhyo-vido manīshām'). But even this sense suggests the idea of directed thought.

This directed thought or idea is an ample or vast one (bṛhatī); it knows no limitations and is an expansive one, for the thought is directed towards Indra and Vishṇu, who are themselves without limitation (bṛhantau) and wide-striding (urukramau) (cf. RV. 1,72, 4; 10,110,5). The thought, in other words, is a great one (cf. RV. 6,1,12 and 10,110,6), even as the twin gods are great and mighty (mahāntau). The word 'bṛhat' is used in connection with the thought as well as the deities towards whom it is directed (for the various nuances of this word, cf. 4,5,1; 5,1,10; 5,25,8; 5,26,3; 6,16,12; 7,1,2; 10,91,15).

There is another expression, 'tavasā vardhayantī', which is of great significance but of uncertain association. Sāyaṇa takes it to refer to Indra

CC0. In Public Domain. Digitized by Muthulakshmi Academy

and Vishṇu who are sought to be nourished by the poet-seer's prayer (manīsha in the sense of stuti). He understands by 'tavasā' through the strength of the prayers, and by 'vardhayantī' the growth or magnifying of the two deities (yuvām pravṛddhau kurvatyasmābhih kṛta). The word 'tavasāh' is used in RV 3,1,1; 3,1,13; 7,5,1 and 7,6,1 in the sense of strength, but in 1,30,7 and 3,30,8 (also AV 11,1,14) in the sense of courage. The root 'tu' (tu+ach) means "to be strong", "to be energetic", "to be courageous". However, the *Nighaṇṭu* includes intelligence also among the meanings of 'tava' (tava iti balasya buddher nāmadheyam). Thus the significant expression 'tavasā' has the combined implications of strength, energy and courage.

There is no doubt that Indra and Vishṇu are strong, energetic and courageous. And the powerful 'thought' of the poet-seer would enhance these qualities. But the context would probably justify the taking of 'tavasā vardhayantī' alongside 'manīsha'. It is the 'thought' (manīshā) of the poet-seer that needs to be strengthened, to be augmented. Because the thought is directed towards the two deities who are endowed with 'tavas' ('tadvantau' as Sāyaṇa says), the thought also partakes of their 'tavas'. The thought (manīshā), which is already ample (bṛhatī) ('mahatīyam mananīyā stutih',

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Sāyaṇa) is made more forceful, filled with greater energy and emboldened by its association with Indra and Vishṇu.

(२) विदथेषु वां स्तोमं रे॥

The first word taken by Sāyaṇa in the sense of 'yajñeshu' ("at the sacrifice") needs some explanation. The word is derived from 'vida' ('vida rudhibhyām ṅit' ity atah; sacha ṅit *Uṇādi*, 3,116), which signifies "knowledge" or wisdom, especially what is imparted to others in assemblies. Devarāja Yajvan refers to the root-meaning of 'vid', which is three-fold:

विद ज्ञाने विचारणे विद्लृ लाभे। ज्ञायते हि यज्ञः। लभते हि दक्षिणादिरत्र।
विचार्यते विद्वद्भिः॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

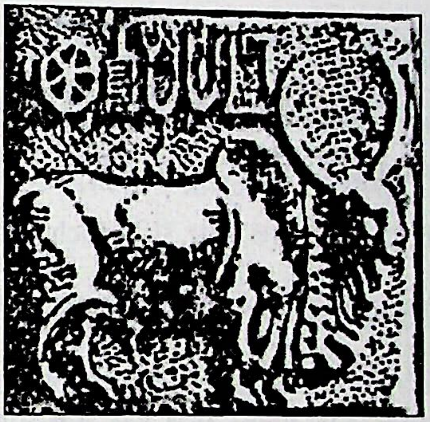
The root-meaning includes "knowledge", "obtainment" and "examination or inquiry". In sacrifice, the knowledge concerns the deities, the rites and the offerings. There is also the obtainment of present etc., by the priests. And the learned people inquire into the merits and procedures involved in a sacrifice.

However, the idea of the assembly or congregation for the sake of sacrifice may be a more relevant meaning. The assemblage of gods or men (vidatha) is referred to in the Vedic passages (as, for instance, in 2,27,8; 6,51,2 and 8,39,1). The word also has the meaning of an army that has gathered for a war. The present context, however, would favour the fundamental meaning of knowledge. 'Vidatha' would mean 'abodes of knowledge' or sessions of contemplation where extraordinary, intuitive knowledge dawns. It is in this sense that the word has been employed in many Vedic passages (3,3,3; 6,8,1; 6,11,2; 8,39,9; 10,91,8).

In such sessions of thoughtful absorption, the poet-seer offers ('rare', from 'rā dāne' dade, *Nirukta-Nighaṇtu* 3,20, "to grant", "to give", "to yield or surrender", hence rarāhi, rarāsva, rarāṇa: cf. also classical 'rāti', 'rātave' etc.). Laudations ('stomam', musical praises sāma-viśeshāh stuti-

CC0. In Public Domain. Digitized by Muthulakshmi Academy

viśeshāh, cf. RV 1,127,10; 3,15,2; 4,4,15; 5,2,11; 5,7,1; 5,13,2; 6,10,2; 6,16,22; 8,19,11) to the twin deities.



(३) वृजनेषु इषः पिन्वतम्॥

May the two deities make us grow (pinvatam, asmabhyam vardhayatam) by bestowing on us food (ishah), in hard times (vṛjaneshu).

The word 'pinvatam' has the etymological meaning of sprinkling (pivi sechane), which is life-giving. The sense of growth and nourishing is evident in the Vedic passages like 3,3,7 ('pinvasva') and 7,5,8 ('pinvasi').

The expression 'ishah' (from the root 'ish', "to seek", "to search", "to desire", "to intend", ishu ichchhāyām, ishyata iti) normally means food

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(annāni, *Nighaṇṭu*, 2,7 'isham anna-nāma'), for food is sought after and desired. But in the Vedic context the etymological meaning of causing quick movement ('ishu gatau', vede prāchyuryeṇa darśanād dvitīyaika-vachanāntam) becomes more relevant. It signifies incitement, animation, impulsion (cf. RV 1,36,11; 2,6,5; 3,12,5; 6,1,12; 8,23,3; 10,5,4). Taken along with 'pinvatam', the word would more specifically suggest forces of impulsion (cf. Ṙv. 5,4,2; 5,6,8; 5,7,10; 10,140,3), which should originate in the twin divinities. The expression 'ishah pinvatam' would be like 'dhiyah prachodayāt'.

'Vṛjaneshu' means "in times that are difficult". The word is derived from 'vṛj' (*Dhātu-pāṭha*, 3,4,7: vṛji varjane, varjyante anena prāṇaih, *Nighaṇṭu*, 2,9 'bala-nāma'), which means strength, conflict (bala-yuddhayoh). In the Vedic passages, 'vṛjanam' (6,11,6) means "struggle", 'vṛjanāni' (1,73,2) means "strong places", and (in 5,12,5) "crooked things". The word has the connotations of evil, wickedness, crookedness. So 'vṛjaneshu' would mean "amidst evil or wickedness", "when surrounded by crookedness".

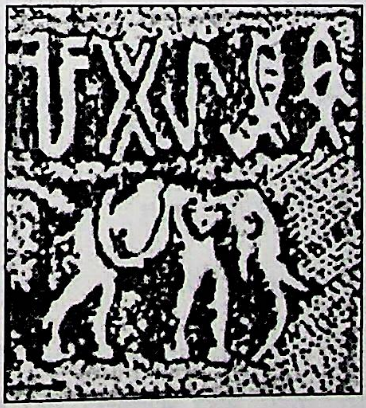
There is a closely related word 'vrajana' (from the same root), which has often caused confusion.

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Sāyaṇa, commenting on RV 1,48,5 ('jarayantī vṛjanam') takes the word to mean "living beings" (vrjanam gamana-śīlam jaṅgamam prāṇi jātam):

वृजी वर्जने। वर्ज्यते इति वृजनं प्राणिजातम्। कृपृवृजिमन्दि नि दाञ्भ्यः क्युः (उणादि २.२६९)। कित्वाल्लघूपध गुणाभावः (पाणिनि १.१.५)। युवोरनाकौ। योरनादेशे प्रत्ययस्वरः (आद्युदात्तश्च, पाणिनिः ३,१,३)।

The living beings are characterized by movement (gamanam), which again requires strength or energy. The root 'vraja' signifies movement (gatau, gochara-sañcheri, *Dhātū-pāṭha* 8,79) and 'varjana' means wandering, travelling, roaming. 'Vrajaneshu' would mean "in our wanderings on earth".



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(३८)

(संहितापाठः)

वषट्ते विष्णवास आ कृणोमि
तन्मे जुषस्व शिपिविष्ट हव्यम्।
वर्धन्तु त्वा सुष्टुतयो गिरो मे
यूयं पात स्वस्तिभिः सदा नः ॥६॥३८॥

(पदपाठः)

वषट्। ते। विष्णो इति। आसः। आ। कृणोमि। तत्। मे। जुषस्व। शिपिऽविष्ट। हव्यम्।

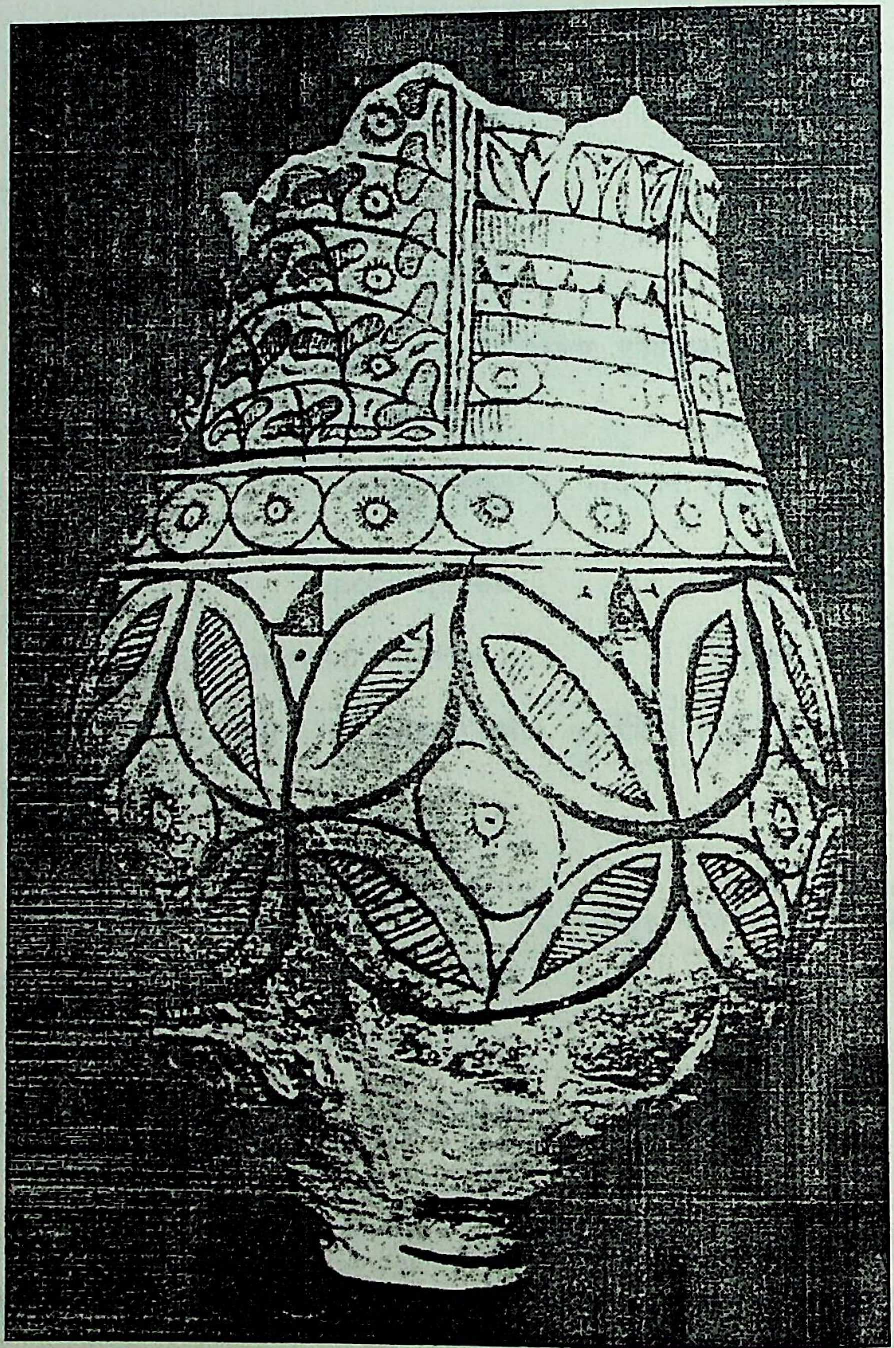
वर्धन्तु। त्वा। सुऽस्तुतयः। गिरः। मे। यूयम्। पात। स्वस्तिऽभिः। सदा। नः॥

(अन्वयः)

(हे) विष्णो, ते आ आसः वषट् कृणोमि। (हे) शिपिविष्ट, मे तत् हव्यं जुषस्व। सुष्टुतयः मे गिरः त्वा वर्धन्तु। यूयं सदा नः स्वस्तिभिः पात॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

विष्णो, शिपिविष्ट	Oh Vishṇu, (who is) Śipivishṭa
ते	for you
आ	alround
आसः	facing
वषट् कृणोमि	I offer the Vashaṭkāra
मे तत्	That which is offered by me
हव्यं	offering
जुषस्व	kindly accept
सुष्टुतयः	which are pleasing laudations (reference to "my words")
मे	my words
वर्धन्तु	may nourish
त्वा	you
यूयं	you (plural), all the gods headed by Indra and Vishṇu
सदा	always, ever
स्वस्तिभिः	by benevolent deeds
पात नः	protect us



CC0. In Public Domain. Digitized by Muthulakshmi Academy

The poet-seer offers the oblations (havya), with the sacred ejaculation 'vashaṭ', visualizing the deity alround him (ā āsah), and begs Vishṇu to accept (jushasva) that offering (havyam). He further prays that the fine laudations that he is offering (sushṭutayah me girah) may nourish the deity (Vishṇu) (vardhantu). He concludes with the prayer that all the gods headed by Vishṇu (yūyam), protect (pāta) all the devotees (nah), bestowing benefits on them (svastibhih).

This mantra, addressed to Vishṇu-śipivishṭa is prescribed to be employed as an anuvākyā-mantra in the ritual known as abhyudayeshṭi cf. *Āśvalāyana-śrauta-sūtra*, 3,13:

भद्रा ते हस्ता सुकृतोत पाणी 'वषट् ते विष्णावास आ कृणोमि'।

(१) वषट् ते आ कृणोमि।

'Vashaṭ' (of uncertain origin) is a sacred ejaculation or exclamation made by the hotṛ-priest during a sacrificial session. It is made at the end of the yājyā-mantra. The hotṛ-priest invokes the deity, for whom the sacrifice is meant, to come to the place of the sacrifice, for which purpose

CC0. In Public Domain. Digitized by Muthulakshmi Academy

a barhi-seat is provided for the deity. The anuvākyā or puronuvākyā mantra is employed for inviting the deity. As soon as the hotṛ-priest utters this ejaculation (vashat or vaushaṭ) the adhvaryu-priest proceeds to make the offerings meant for the deity in the sacrificial fire. Therefore the 'vashaṭ' ejaculation is described as a mantra for the purpose of offering the oblations to the deity (devoddeśyaka-havis-tyāga-mantra). It is one of the pentad of such mantras, 'svāhā', 'aushaṭ' 'vaushaṭ' and 'svadhā' being the other four. The very utterance of one of these mantras is synonymous with the actual sacrifice for the deity (deva-yajña), oblation-offering (āhuti), the fire-ritual (homa), or the sacrificial act (hotra), according to Hemachandra.

Aitareya-brāhmaṇa (11,5) describes 'vashaṭ' as the receptacle in which food is offered to the deity (deva-pātra): as soon as the word is uttered, the adhvaryu pours the offerings into the fire, for the vessel in which the deity consumes the food is got ready:

देवपात्रं वा एतद्यद्वषट्करोति देवपात्रेणैव तद्देवतास्तर्पयति।

When the ejaculation 'vashaṭ' is made, it is required that full concentration must be there. The significance of the ejaculation must be

CC0. In Public Domain. Digitized by Muthulakshmi Academy

understood, and the deity contemplated upon. It is only then that the deity addressed directly partakes of the offering, and the purpose of the sacrifice is fulfilled:

यस्यै देवतायै हविर्गृहीतं स्यात्तां
ध्यायेद्वषट्करिष्यन् साक्षादेव
तद्देवतां प्रीणाति प्रत्यक्षाद्देवतां यजति ॥

(ibid., 11,8)

The ejaculation 'vashaṭ' is made in one of three ways: (1) when the ejaculation is louder than the tone in which the yājyā-mantra is recited, it is called 'vajra', and is said to be very powerful; (2) when the ejaculation is done in the same tone in which the yājyā-mantra is recited, it is called 'dhāmachchid'; and (3) when the ejaculation is merely muttered, it is 'rikta'. The expression vashaṭkāra usually refers to the 'vajra' variety ('vajra vā esha yad vashaṭkāro').

Aitareya-brāhmaṇa explains that the component 'shaṭ' (six) in the utterance 'vashaṭ' refers to the six seasons ('shaḍ vā ṛtavah, ṛtūn eva tat kalpayati'), which are propitiated. The text also cites the opinion of a sage,

CC0. In Public Domain. Digitized by Muthulakshmi Academy

son of the sage Bida, that the utterance of 'vashaṭ' makes for six-fold establishments: the heavens in the mid-region, the mid-region in earth, the earth in waters, the waters in truth, the truth in Brahman, and Brahman in austerity:

एतेन वै षट् प्रतिष्ठापयति द्यौरन्तरिक्षे प्रतिष्ठितान्तरिक्षं पृथिव्यां, पृथिव्यप्सु,
आपः सत्ये, सत्यं ब्रह्मणि, ब्रह्म तपसि एता एव तत्प्रतिष्ठाः ॥

We read in *Tantra-sāra-sangraha* that Vishṇu as Yajña (यज्ञो वै विष्णुः) has five aspects; (i) the yajña itself; (2) the yajña as a person; (3) the lord of the yajña; and (4) the deity visualized in yajña and (5) the receiver of the yajña. In accordance with these forms, five mantras from *Yajurveda* are employed, one of which is 'Vashaṭ'

यज्ञो यज्ञपुमांश्चैव यज्ञेशो यज्ञभावनः ।
यज्ञभुक् चेति पञ्चात्मा यज्ञेष्विज्यो हरिः स्वयम् ॥

"ॐश्रावय' 'अस्तु श्रौषट्' 'यज' 'ये यजामहे'
'वषट्' कारान्तिकैर्नित्यं यजुभिः पञ्चभिर्विभुः ॥

As the inner controller in the bodies of all living beings, Vishṇu is called 'yajña' and as the all-pervasive reality, he is the Brahman.

CC0. In Public Domain. Digitized by Muthulakshmi Academy

प्राणिनां देहगो विष्णुरधियज्ञ इतीरितः।
स एव व्याप्तरूपेण ब्रह्मेति परिकीर्त्यते॥

(*Tattva-viveka*, 8,4)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Thus the Vashaṭ-ejaculation signifies the awareness of Vishṇu as the very yajña. In fact, Vishṇu is identified with vashaṭkāra. The word 'vashaṭ' may be derived from two roots: 'vā' (vā gati-gandhanayoh) in the sense of "going", "inspiring" (vāti preraṇārtham gachchati) and 'shasa' (shasa svapne) in the sense of "resting" and "sleeping" (shasti svapiti svapnam svāpam cha prāpayati). Vashaṭ is what inspires all action (prompted by the six instruments, viz. the five sense-organs and the mind, (shaḍ-indriyāṇi preraṇārtham vāti gachchhati) and what puts all creatures to sleep. That is to say, it signifies the principle responsible for all the states of all beings (wakefulness, dream and sleep). In this sense also, it is Vishṇu

In this context, there is another derivation of the word 'vashaṭ' from 'uh': 'uhyate anena iti vashaṭ' (from 'vah prāpaṇe'). The significance is that Vashaṭ (or Vishṇu) is what makes all existence, states, conditions and actions possible. All sense-organs are enlivened and inspired by it, and all states of existence is caused by it (sarvendriya-preraka and sarvāvasthā-nirvāhaka). Ānanda-tīrtha in his *Ṛgbhāshya* (ashṭaka 1,31,5) explains that Vashaṭ-kāra is the utterance of the name of Vishṇu as possessed of six unsurpassed and invariable (nitya-vṛttā) attributes:

CC0. In Public Domain. Digitized by Muthulakshmi Academy

ऐश्वर्याद्याः षड्गुणा यत्र वृत्ता
वषट्कारस्यार्थ इत्याह वेदः॥

The glossator (Jayatīrtha in his *Ṛgbhāshya-ṭīkā*) enumerates what the six attributes are: lordship (aiśvarya), power (vīrya), celebrity (yaśas), wealth (śrīh), knowledge (jñāna) and dispassion (vairāgya).

(cf. also *Ṭīkā-vivṛti*; where the form of the word 'vashaṭ' is explained:

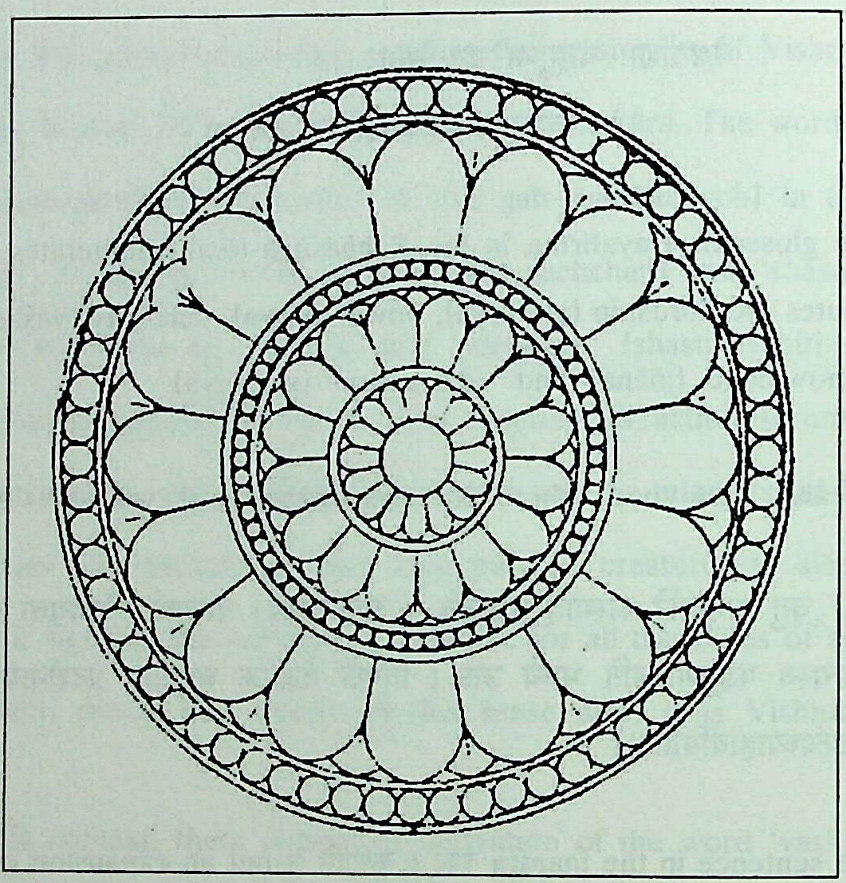
वृतु अनुवर्तने अस्मात् डप्रत्यये व इति रूपम्। तस्यार्थः नित्यवृत्ता इति। षडित्यस्य षड्गुणा इति भाष्ये उक्तः। विष्णौ तद्धटक बहुव्रीहि प्रदर्शनाय यत्र स इत्यध्याहार्यमिति॥)

The sentence in the mantra वषट् ते कृणोमि is but an expansion of 'vashaṭ-kāra': 'I offer the Vashaṭ-ejaculation to you, O Vishṇu'. It means that the poet-seer recognizes that Vishṇu is the inner controller, making it possible for all beings to exist and to function.

(२) विष्णो शिपिविष्ट।

The oblation symbolized by vashaṭ-kāra is placed in front of Vishṇu, as indicated by the words आ आसः। The former word, employed often in

CC0. In Public Domain. Digitized by Muthulakshmi Academy



the Vedic passages, has the sense of direction and proximity (cf. Rv. 4,2,3; 4,3,1; 4,4,4; 4,6,9; 4,14,1; 5,1,7; 5,1,10; 5,1,11; 5,6,5; 5,17,4; 6,1,11; 10,6,6; 10,7,4 etc.). The latter word (from 'ās', "to sit") signifies placement (cf. RV, 5,2,5 and 7,1,2). The context signifies that the poet-seer makes the Vashaṭ-ejaculation, facing himself in the direction of Vishṇu and being very close to him in his heart. Sāyaṇa also says 'āsyād ābhimukham'.

CC0. In Public Domain. Digitized by Muthulakshmi Academy

The word Vishṇu has already been explained. There are some other derivations of the word, which will now be mentioned.

i) He pervades over all, and abides as the inner controller of all beings:
सर्वं वेवेष्टि व्याप्नोतीति। (विषलृ व्याप्तौ)।

ii) He pervades over the sky and all regions
आकाशादि वेषयति व्यापयतीति। अन्तर्णीत णिच्।

iii) He enters into all things
सर्वं विशतीति (विश प्रवेशने)।

iv) He is luminous
वेति शोभते इति (वी कान्तौ)।

v) He goes everywhere
वेति क्रमते इति (वी गतौ)।

vi) He creates the world
वेति जगत् प्रजनयति (वी प्रजने)।

vii) He fulfills the desires of the devotee in an especial way
विशेषेण सनोति ददाति भक्ताय अभीष्टमिति (षणु दाने)।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

viii) Special favours flow from him

विशिष्टफलं स्नौति प्रस्नवति यस्मादिति (ष्णु प्रस्नवणे)

ix) All auspicious qualities enter into him and abide in him

विशन्ति कल्याणगुणाः अस्मिन्निति (विश प्रवेशने)।

x) He destroys the wicked folk

वेति दुष्टान् आस्यतीति (वी असने)।

The epithest Śipivishṭa reminds us of the identification of Vishṇu with Sūrya. According to *Nirukta* (4,2), both Vishṇu and Śipivishṭa are names of the Sun (Devarāja-yajvā)

एते विष्णोरादिन्त्यस्य नामानि॥

And the identification of Śipivishṭa with Vishṇu is made clear in the succeeding hymn (7,100,5 and 6).

And the expression Śipivishṭa is explained as replete with rays of light, as all pervasive through the rays (ibid).

CC0. In Public Domain. Digitized by Muthulakshmi Academy

शिपिविष्ट शब्दोऽत्र सामर्थ्यादन्तर्णीतोपमानार्थः ।

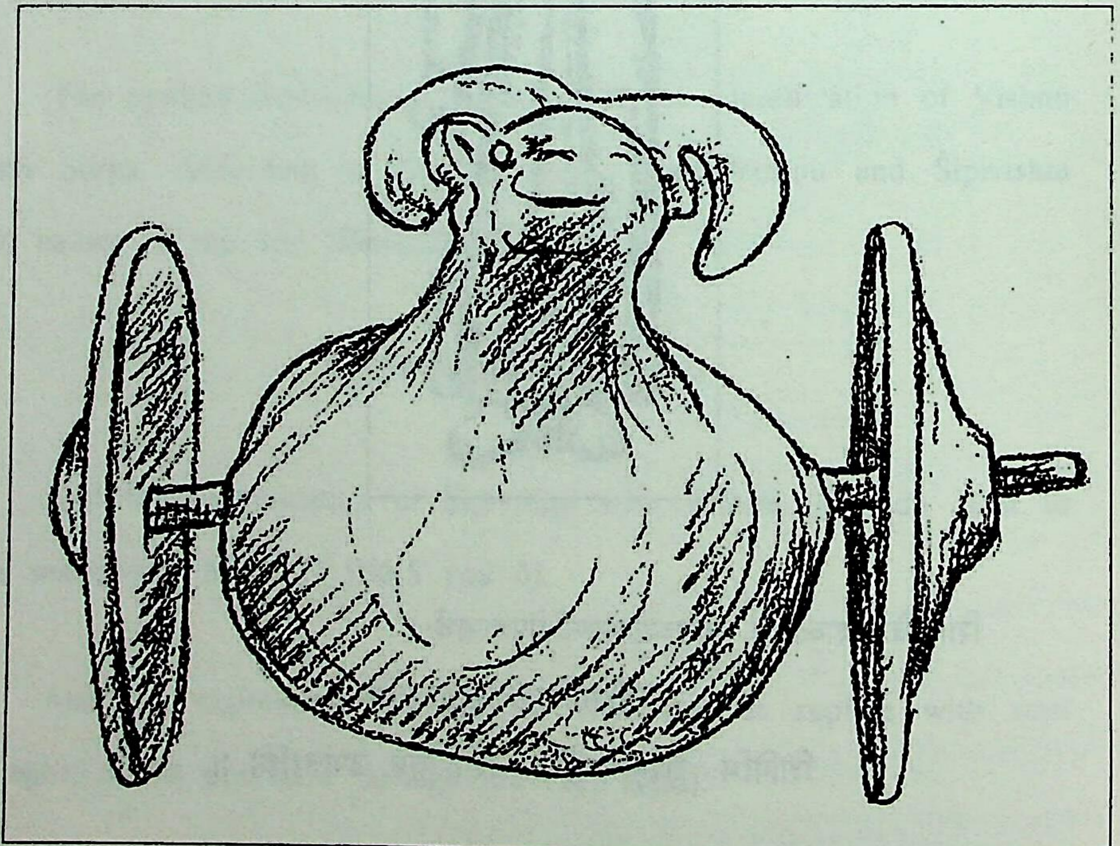
उदितमात्रद्वादप्रतिपन्नरश्मिः ।

शिपिभिः रश्मिभिराविष्टः शिपिविष्ट उपात्तरश्मिः ॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Sāyaṇa too follows this line of thought ('śipayo raśmayah, tair āvishṭah). However, there is another explanation found in *Taittirīya-samhitā* (2,5,5):

यज्ञो वै विष्णुः। पशवः शिपिः। यज्ञ एव पशुषु प्रतितिष्ठति॥ (शिपिषु पशुषु यज्ञरूपेण प्रविष्टः।)



CC0. In Public Domain. Digitized by Muthulakshmi Academy

Paśu means beasts, animals: and yajña 'who is Vishṇu' abides in them. Vishṇu has entered into them in the form of yajña. The epic *Mahābhārata* (Śānti, 342, 72) has a similar explanation, but the yajña idea is omitted. Vishṇu is called Śipivishṭa because he enters into all creatures and abides in them.

(शिपयः पशवस्तेषु विशति प्रतितिष्ठतीति शिपिविष्टः ॥)

It is interesting to note that according to *Nirukta* (3,16), 'paśu' is so called because it "perceives" (viz. becomes aware of the surrounding): 'paśuḥ paśyateh' (sarvam viśesheṇa paśyati). We also read in *Śatapatha-brāhmaṇa* (6,2,1,2 and 4) to the same effect:

यदपश्यत्तस्मादेते पशवः ।

एष्वेतमग्निमश्यत्तस्माद्वैवेते पशवः ॥

The word 'paśu' is derived from 'paś' (*Dhātu-pāṭha*, 10,179), "bind" which signifies 'jīva' (the soul) which is fettered by egoity (ahamkāra). (cf. *Kāṭhaka-brāhmaṇa* 12,7 आत्मा वै पशुः ।) or 'prāṇa' (vital principle including sense-organs (*Taittirīya-brāhmaṇa* 3,2,8,9 प्राणाः पशवः ।). The same idea is

CC0. In Public Domain. Digitized by Muthulakshmi Academy

conveyed in *Śatapatha-brāhmaṇa* (3,7,3,9 and 7,5,2,6). Further, the same text (3,2,3,11) identifies 'paśu' (in the plural) with the sun:

पशवो वै सविता।

The rays of light are the paśus, and the sun enters into them.

And the epic mentions that this is a secret name of Vishṇu:

शिपिविष्ट इति ह्यस्माद्
गुह्यनामधरोऽह्यहम्॥

There are other explanations available:

(i) Vishṇu has entered into all matter as the inner controller; 'śipi' means the fuel sticks; and when they are rubbed, fire is produced. So Vishṇu is in fire as its inner controller:

शिपिषु काष्ठेषु अग्न्यन्तर्यामितया विष्टः प्रविष्टः॥

(ii) 'Śam' is happiness; 'ih' is knowledge: one who drinks them or enjoys them is 'Śipi'. And he enters into all things.

CC0. In Public Domain. Digitized by Muthulakshmi Academy

शं सुखं इः ज्ञानम्।

ते पिबति अनुभवतीति शिपिः।

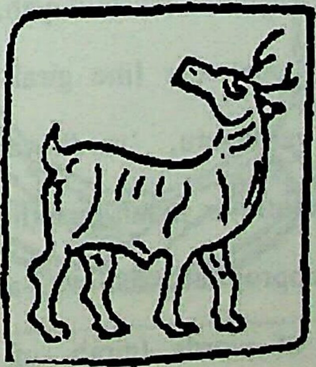
तृतीयोऽतिशये इति अतिशयार्थे पीत्यर्थः।

अकारस्थाने इकारः। सर्वं विशतीति विष्टः।।

(iii) 'Śam' means happiness: one who has this happiness is 'śī'; and 'pi' signifies that he protects in all ways. (शी चासौ पिश्च शिपिः।). He also enters into all beings (सर्वं विशतीति विष्टः।) Hence he is Śipivishṭa (शिपिश्चासौ विष्टश्च शिपिविष्टः।)

(iv) 'Śi' is water, that the Sun who drinks the water viz. dries it away is 'Śipi'; Vishṇu enters the sun, and becomes Śipivishṭa.

शि वारि पाति आदत्ते इति शिपिः। आदित्यं विशतीति विष्टः।।



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(३) तन्मे हव्यं जुषस्व ॥

Vishṇu, who is Śipivishṭa, is begged to be pleased to accept (jushasva, 'sevasva') the offering (havyam, 'havih') made by the poet-seer (me, 'madīyam'). The offering (or oblation, cf. RV. 4,9,6; 5,1,11; 5,4,4; 5,5,11; 6,16,47; 7,2,10; 7,4,1; 8,60,14; 10,12,2; 10,20,5; 10,80,4; 10,91,15; 10,110,10 and 11) is qualified by 'that' (tat), referring to the vashaṭ-kāra that accompanies it (vashaṭ-kṛtam). The expression 'jushasva' has the added sense of finding delight in what is accepted; it involves taking pleasure (cf. 4,2,20; 4,3,15; 8,43,16; 8,44,2) or cleaving to (7,2,1), or rejoicing (5,4,4 and 6,5,6)

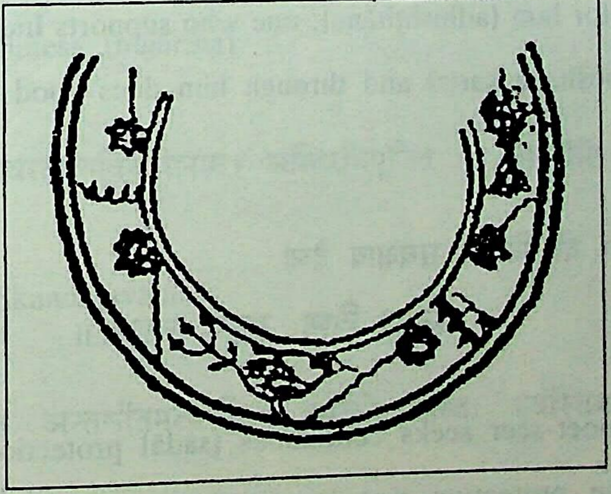
(४) वर्धन्तु त्वा सुष्टुतयो गिरो मे ॥

May the laudatory hymns (sushṭutayah, 'sobhana-stutyātmikāh'), the words uttered by the poet-seer (me girah 'vāchaścha'), enhance or magnify Vishṇu (tvām vardhantu, 'vardhayantu'). In the expression 'su+stuti', the prefix for 'stuti' or hymn sushṭhu (from sthā) signifies that the hymns are excellent, appropriate and well-articulated. It is like 'very', 'well'. And they consist of words (girah, cf. 5,10,4; 6,16,37; 7,3,8;

CC0. In Public Domain. Digitized by Muthulakshmi Academy

7,5,5; 8,84,6 and 7;8,103,1; 10,20,30; 10,69,3 and 10,91,2) which are of great significance.

It is not that a laudatory hymn will make Vishṇu great. Vishnu as Brahman is all-pervasive, perfect in all details (pūrṇa) and complete; his greatness is natural and unsurpassed (bṛhat). But as Śipivishṭa his presence is inside the beings. The purpose of the laudatory hymn is to make us aware of this presence. And it is this awareness that must grow. It may indeed be more proper to read: सुष्टुतयो गिरो मे वर्धन्तु। and take 'tvā' as meaning 'tava', "the hymns meant for you". 'May my hymnal articulations proceeding from my awareness of your presence grow'.



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(५) यूयं पात स्वस्तिभिः सदा नः॥

In the earlier part of the mantra, Vishṇu alone was addressed, but now the prayer is for the two deities together (yūyam). The two deities are not essentially different, but represent special powers (sāmarthya viśesha). Regarding the nyāya 'when two are mentioned, there is duality' (yatra dvitvam tatra bhedah), there is the explanation provided by Tura-śruti, Sauparaṇa-śruti and Piṅgala-śruti:

द्विरूपत्वाद् बहुत्वं च विशेषादेव केवलम्।
एकस्यैव हरेर्नात्र भेदः शक्यः कथञ्चन॥

Thus, Vishṇu alone is the real deity, the only reality: and Indra is the foundation for him (adhishṭhāna); one who supports Indra and nourishes him (dhāraṇa-poshaṇa-kartṛ) and through him does good to mankind. Cf. RV 1,156,5:

आ यो विवाय सचक्षाय दैव्य
इन्द्राय विष्णुः सुकृते सुकृत्तरः॥

Now the poet-seer seeks continuous (sadā) protection (pāta) by the two deities. The protection that is sought is in the form of blessings

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(svastibhih, instrumental case). The expression 'svasti' is widely employed to this day in the same sense. The word (here in the plural) refers to all kinds of weal, happiness, fortune, luck, prosperity, well being (cf. RV 4,11,6; 4,4,8; 5,4,11; 5,16,5; 7,1,20; 7,3,10; 7,4,10 and 10,122,8). The word is formed thus: सु+अस्+सावसेः (Uṇādi, 4, 180) इति तिः, and etymologically means benediction (āśīh) and safety (kshemam, nirupadrava, freedom from troubles and fear). Bhāguri is credited with this explanation:

मङ्गलाशीर्वादपापनिर्णेजनादिषु ॥

Nirukta (3,21), however, gives indestructibility as the sense in which the word is to be taken, the prefix 'su' suggesting honour, worth, worship · worthiness (pūjārtha):

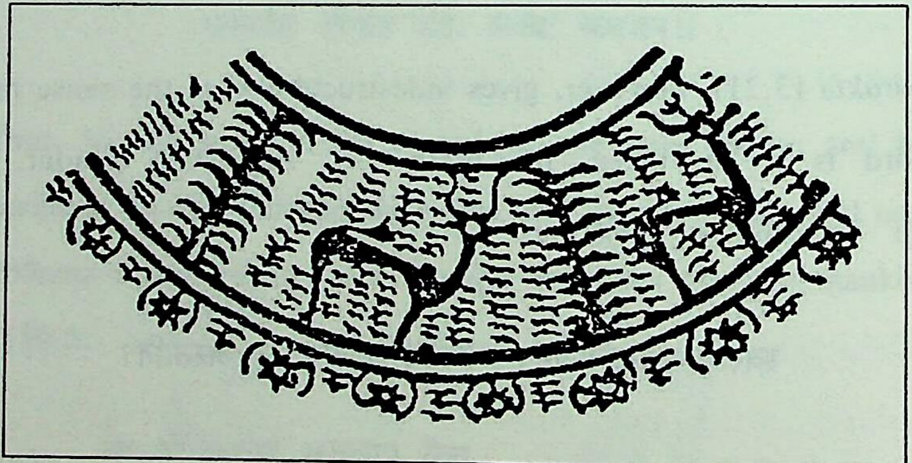
स्वस्तीत्यविनाशिनाम। अस्तिरभिपूजितः सु अस्तीति।

Similarly Skanda-svāmi:

स्वस्ति अन्तर्णीतमत्वर्थोऽत्र स्वस्ति शब्दः स्वस्तिमतं अविनष्टं जीवन्तमित्यर्थः ॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

The protection sought here is thus from all forms of death, disease and damage. Svasti signifies 'life-giving' forces, sometimes personified collectively as a protective goddess ('devī goptrī', RV 10,63,16) who resides in the sky (prapathe, the rays of the Sun in the heavens, dyus-sthāna) and protects all the gods, forest-dwellers and townsfolk (gṛhe sā niramaṇe sā), shining luminously (svāveśā bhavatu devī). The obtainment of all forms of wealth, and the favourable rains are said to be the forms of Svasti. The shower of blessings take the form of the rays of the Sun.



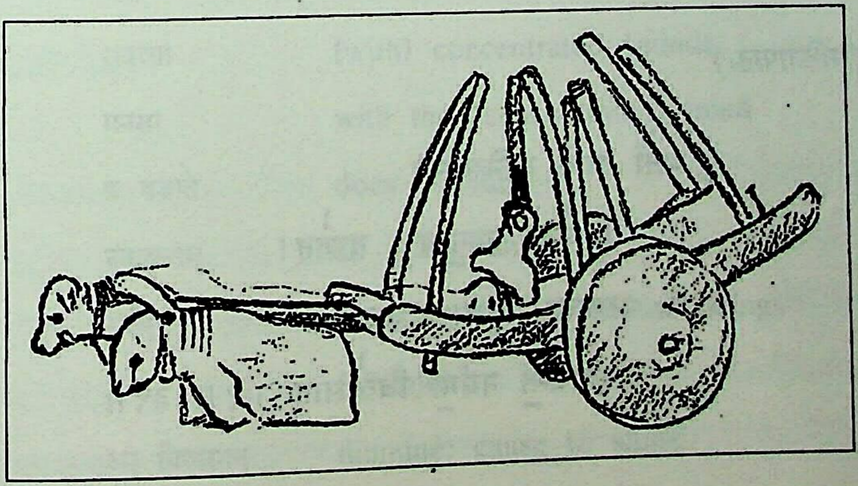
CC0. In Public Domain. Digitized by Muthulakshmi Academy

Introduction

The next group of mantras addressed to Vishṇu constitute the hundredth sūkta in the seventh maṇḍala (corresponding to ashṭaka 5, adhyāya 6, varga 25). There are seven mantras in the sūkta all in trishṭup-chhandas. Vishṇu is the devatā for all the mantras. The seer of the hymn is Vasishṭha. The whole sūkta is prescribed to be recited as śastra-mantras during the ukthya-sacrifice by the priest called Achchhāvāka. (cf. *Āśvalāyana-śrauta-sūtra* 6,1) Sāyaṇa introduces this sūkta thus:

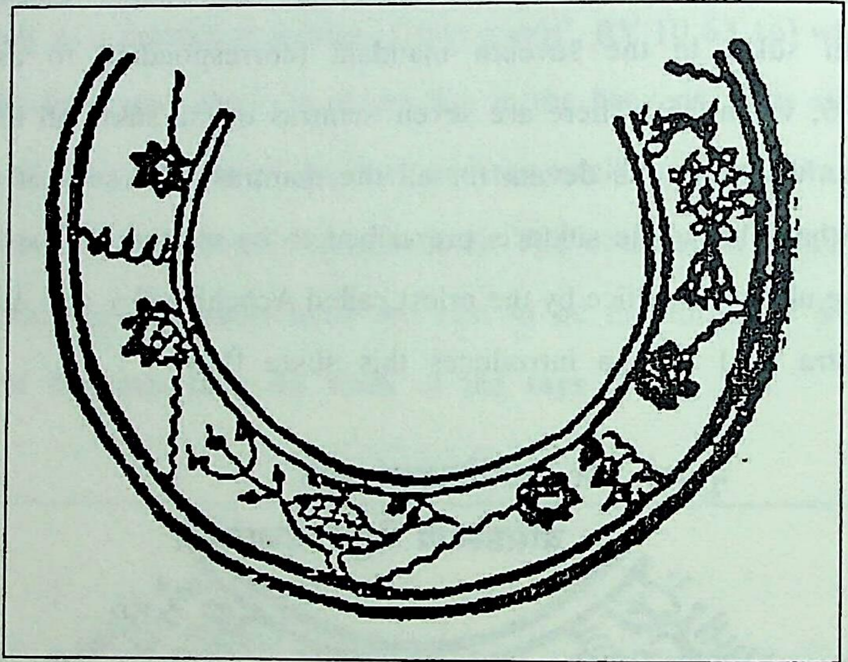
नू मर्त इति सप्तर्चमेकादशं सूक्तं
वसिष्ठस्यार्षं त्रैष्टुभं वैष्णवम् ।।

(eleventh sūkta in the sixth anuvāka)



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(३९)



(संहितापाठः)

नू मर्तो दयते सनिष्यन्यो
विष्णव उरुगायाय दाशत्।
प्र यः सत्राचा मनसा यजात
एतावन्तं नर्यमा विवासात् ॥१॥ ३९॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(पदपाठः)

नु। मर्तः। दयते। सनिष्यन्। यः। विष्णवे। उरुऽगायाय। दाशत्। प्र। यः।
सत्राचा। मनसा। यजाते। एतावन्तम्। नर्यम्। आऽविवासात्॥

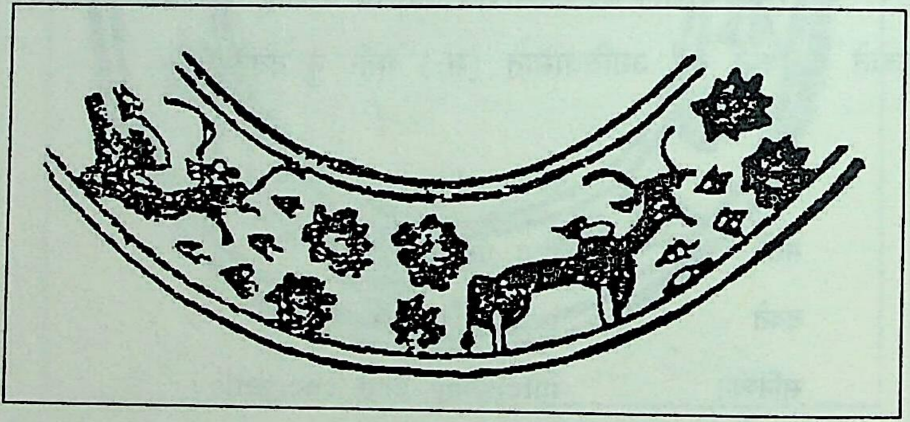
(अन्वयः)

यः (मर्तः) सनिष्यन् उरुगायाय विष्णवे दाशत्, यः सत्राचा मनसा प्र यजाते एतावन्तं नर्यं आविवासात् (सः) मर्तः नु दयते॥

नु	Now then
मर्तो	the mortal
दयते	partakes; possesses
सनिष्यन्	intending and energetic
यः	whoever
सत्राचा	(with) concentrated (mind)
मनसा	with the (concentrated) mind
प्र यजाते	does worship
एतावन्तम्	all along; much
नर्यम्	the favourite of human beings (Vishṇu)
आ विवासात्	illumine; cause to shine

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Now, whichever mortal, desiring to gain (or conquer), offers honour to Vishṇu who is wide-striding and widely sung; does worship to him with concentrated mind in a big way; and make this most adorable one to the mortals shine forth (in his own heart) all the while, he will then surely partake (of the deity's nature) or possess (that deity)

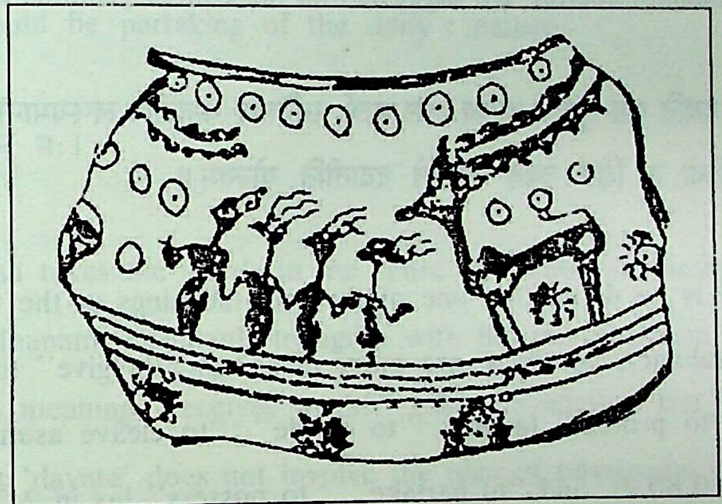


(२) नु

The expression 'nu' elongated with the prefix 'u' (nū) in the Vedic context marks the beginning of a passage; it has the sense of 'Now then', or 'listen!' (RV. 2,4,8; 4,5,7; 5,16,5; 5,17,5; 7,1,20; 7,1,25; 7,7,7; 7,8,7; 10,115,1). Sāyaṇa, however, takes it in the sense of "quickly", "soon" (as in RV 5,10,6), and makes it go with 'dayate': 'marto nu dayate' ("the

CC0. In Public Domain. Digitized by Muthulakshmi Academy

mortal man will quickly obtain wealth"). We also find the expression used in the sense of "indeed", "surely", as in later Sanskrit in some passages (e.g. 2,1,6 and 10,11,3).



(३) मर्तो दयते !

The mortal man or human being (manushya) is frequently called 'marta' in the Vedic passages (RV. 4,11,5; 5,14,2; 10,4,5; 10,12,1; 10,79,1; 10,87,21; 10,115,7; 10,150,2). *Nighaṇṭu* (2,3) explains that marya, marta (martya) is so called because he dies (mṛiyante maryah, mṛṅg prāṇa-tyāge, हसिसुग्रिरावा मिदमिदमिलूपूधूविभ्यस्तन्। *Uṇādi*, 3,86, इति तन् प्रत्ययः।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

The word martya is a further change: मर्तशब्दात् 'वस्वमर्त यविष्टेभ्यश्छन्दसि' इति स्वार्थिकस्तद्धितो यत्॥)

The word 'dayate' has been interpreted by Sāyaṇa as meaning "obtains wealth" (dhanam ādatte). He suggests that the context justifies this meaning:

दयति राङ पूर्वार्धे द्रष्टव्यः। स मर्त्यः सनिष्यन् धनादीनि लप्स्यमानो भवन्नेव हविरादिकं नु क्षिप्रं दयते विष्णवे ददातीति योज्यम्॥

There is no doubt that one of the root-meanings of the word is "to accept" (grahaṇe), but there are other meanings: "to give" (dāne) (as in 3,103,6), "to protect" (avane), "to divide", "to cleave asunder" (as in 6,6,5 and 10,80,2), and "to partake", "to possess" (as in 2,3,52). If the context is merely a ritualistic one, then Sāyaṇa is right. However, there is also an adhyātma aspect to all the Vedic mantras, which we have tried to highlight here. In this context, the word 'dayate' should signify partaking of the nature of the deity, viz. Vishṇu who is all-pervasive. In case the more usual sense of obtainment or possession is preferred for 'dayate', then the wealth (dhanam) which is obtained should be taken in the sense of knowledge of godhead (jñānam), as other synonyms like 'rayi', 'draviṇam' (jñānātmaka-vittam) mean.

CC0. In Public Domain. Digitized by Muthulakshmi Academy

This is stated in the mantra to be the reward for the devotee of Vishṇu. The rest of the mantra specifies the devotee's approach which will elicit this reward. The devotee is 'mortal' (marta), but the deity is 'immortal' (because he is all-pervasive, infinite and wide-striding, Vishṇu-urugāya). The reward would be partaking of the deity's nature.

(३) सनिष्यन् यः।

Sāyaṇa takes the words in the sense of "whoever, being desirous of wealth" (dhanam ichchhan), to agree with his interpretation of the word 'dayate' as meaning "receives wealth" (dhanam ādatte). But it was shown earlier that 'dayate' does not involve the idea of possession of riches, but that it more aptly signifies "partaking". Sāyaṇa seeks to justify his interpretation by referring to the grammatical form: सनतेर्लाभार्थस्य लृटिरूपम्। But he ignores the overtones of the word.

The root-form 'sana' no doubt has the meaning of gain or acquisition; but the root suffix 'i' means "to go after". The word 'sanih' would mean worship (pūjā), as in 1,100,13. The sense of 'going after' is prominent in the other meaning of 'sanih', namely 'adhyeshaṇa' (given in *Amara*-

CC0. In Public Domain. Digitized by Muthulakshmi Academy

kosha), synonymous with 'anveshaṇa' (*Śabda-mālā*). The sense of अन्वेषणादिवदध्येषणा ।। applying ones attention or turning ones mind, searching for, or seeking something, is involved here. It may be a search for gain (as in 5,12,4 'sanishatah') or for conquest (as in 3,11,9 'sanishāmahe'); but the word 'sanishya' emphasizes the ideas of intentionality as well as effort. The devotee does not merely 'desire', but is intensely and earnestly 'oriented towards'. In this context, the introduction of wealth (dhanam, as Sāyaṇa suggests) (which is not in the text) as the object of the devotee's search, would not be correct. The intention here is to attain to the deity, to partake of the nature of the deity, viz., Vishṇu (dayate).

'Sanishyan' goes with 'dāśat' and also with 'yajāte'; whoever 'yah' refers to the devotee who has this intentionality.

(४) विष्णवे उरुगायाय (मर्तः) दाशत्।।

The significance of the words Vishṇu and Urugāya has already been explained.

The root of the word 'dāśat' is 'dāśṛ', which means "to give" (dāne), "to present", "to grant" (*Nighaṇṭu* 3,20, दशृ दाने। अस्मात् क्वसुप्रत्यये सति दशु इति प्रातिपदिकनिष्पत्तिः।· निपातनात्।।).

CC0. In Public Domain. Digitized by Muthulakshmi Academy

It becomes 'dāśat' in the sense of "giving" (e.g. 10,122,3; 6,16,20; 8,103,4; 6,13,31); 'dāśati', "he gives". From this is derived the word 'dāśushah' ("of the giver"), (cf. RV 4,9,8; 8,84,3; 10,122,5); and 'dāśushe' is the word which means 'for the giver' (2,1,11; 4,11,3; 4,15,3; 5,3,1; 5,25,5; 7,5,8; 8,43,15; 8,102,1; 10,21,6; 10,140,1). What can the devotee as a "giver" give to the deity? It is only the sacrificial offerings. Sayaṇa takes the word in the sense of "offering oblations" (havīmshi dadyāt) in a sacrificial session.

But the root-meaning of 'dāś' (dāśṛ) also signifies "serving", "honouring", "worshipping" (of course in the sense of giving service, according honour and offering worship). The word therefore does not necessarily suggest sacrificial offerings. The context would justify the meaning that whoever worships devoutly offering himself to the deity Vishṇu, would be eligible for the reward mentioned earlier (dayate).

(४) प्र यः सत्राचा मनसा यजाते॥

The words 'satrāchā manasā' both in instrumental case are significant: they emphasize the significance of the word 'sanishyan'. The expression

CC0. In Public Domain. Digitized by Muthulakshmi Academy

'satrāchā' has its earlier form 'satrāch' (which means "going together", "joined", "united"), which in turn has its original form as 'satrā' (which means "always", "ever", (as for instance in RV 1,71,9 or 1,72,1). The expression 'satrāch' is therefore to be taken in the sense of persistent wholeness. The two words together ('satrāchā manasā') would mean "with concentrated mind"

And 'manas' need not be interpreted as "praises that are articulated by the mind" (mananena stotreṇa) as Sāyaṇa has done. It would be far fetched. 'Manas' is mind as in its normal meaning; and the Ṛgvedic passages usually employ the word 'manas' in the same sense (3,19,3; 10,2,5; 10,5,3; 10,70,4; 10,87,13; 10,102,23). The two words, put together by design, would mean only "with the mind that is concentrated", and are related to the intentionality involved in 'sanishyan'.

'Pra-yajāte' signifies "does worship" (as 'yajāti' in 10,2,5; 7,2,10; 'yajāsi' in 3,19,4; 6,4,1; 6,15,14; 'yajāmahe' in 8,40,12). The root-word 'yaj' signifies worship of the deity (deva-pūjā), and not necessarily sacrifice (yajña); or as Ānanda-tīrtha suggests, even sacrifice is basically an act of worship ('deva-pūjetyādi-dhātoh pūjā-rūpa-yajñārthād yajateh'). 'Pra-yajāte' means "prakarsheṇa pūjayet"

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(५) एतावन्तं नर्यं आविवासात्॥

To the extent (etavat-parimāṇam) that the devotee's intensity would allow him to approach the deity (etāvantam), the reward would be correspondingly forthcoming (dayate). Or the word 'etāvantam' may mean "much", "great" (mahāntam), referring to the reward. Alternately, the word may mean "all the time".

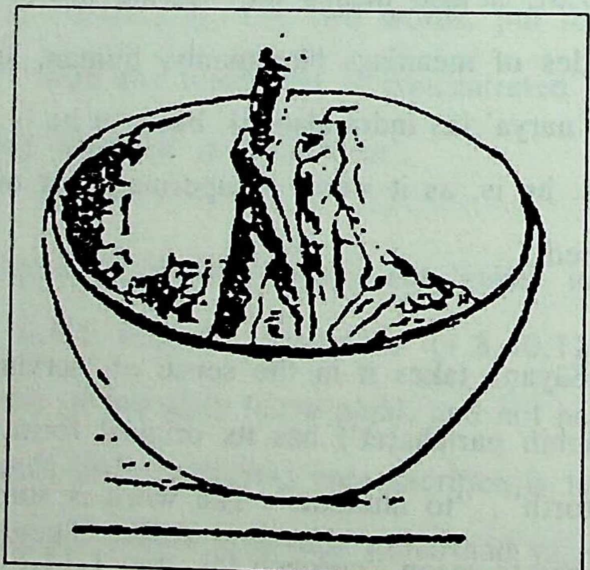
'Naryam' is the "favourite of mankind", or "beneficent to the human beings" (narebhyo hitam), referring to Vishṇu. However, the expression 'naryah' is employed sometimes in the sense of "the hero's strength" (as in 7,1,21 and 7,7,8); it also means the "divine power" (1,72,1). Thus the word has shades of meanings like manly, human, strong, aggreeable to men. Vishṇu is 'narya' (as Indra also is), because he is extremely human in form and deeds: he is, as it were, a superman, but one among us. He is easily approached.

'Ā vivāsāt' (Sāyaṇa takes it in the sense of 'serving by prostrations etc., 'namaskārādibhih paricharet') has its original form in 'vivas', which means "to shine forth", "to illumine". The word is sometimes employed in the Vedic passages to mean "aproach (as, e.g. 1,12,8 and 9), but more often in the sense of "dawn" or "illumination" (4,11,5; 8,19,13 etc.)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

The contextual import would be: Whatever devotee (yah) earnestly intends and puts forth energy (sanishyan), illumines the image of Vishṇu in his own heart (ā vivāsāt), to the exclusion of all other thoughts, viz. with focussed attention (satrāchā manasā), offers his own being for the deity (dāśat) and devoulty worships him (pra yajāte), will surely (nu) partake of Vishṇu's own form and nature (dayate).

The 'riches' (rāyah) that the poet-seer speaks of as the reward for our approaching Vishṇu is thus quite unlike any wealth or possession that we find here on earth. It is of the nature of spiritual felicity.



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(४०)

(संहितापाठः)

त्वं विष्णो सुमतिं विश्वजन्यामप्रयुता-
मेवयावो मतिं दाः।
पर्चो यथा नः सुवितस्य भूरे-
रश्वावतः पुरुश्चन्द्रस्य रायः ॥२॥४०॥

(पदपाठः)

त्वम्। विष्णो इति। सुऽमतिम्। विश्वऽजन्याम्। अप्रऽयुताम्। एवऽयावः। मतिम्। दाः। पर्चः। यथा। नः। सुवितस्य। भूरेः अश्वऽवतः। पुरुऽचन्द्रस्य। रायः॥

(अन्वयः)

एवयावः विष्णो, सुवितस्य भूरेः अश्वावतः पुरुश्चन्द्रस्य रायः पर्चः नः यथा त्वं विश्वजन्यां अप्रयुतां सुमतिं मतिं दाः॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

त्वं विष्णो	you, O Vishnu
सुमतिम्	grace of mind
विश्वजन्याम्	benevolent to all (referring to sumati)
अप्रयुताम्	unmixed (same)
एवयावः	granter of desires; quick to act
मतिम्	thought; mindfulness
दाः	give; grant
पर्चः	obtainment
यथा	so that
नः	for us
सुवितस्य	easy of access; prosperous path
भूरेः	much; in profusion; infinite
अश्वावतः	life-giving; powerful
पुरुश्चन्द्रस्य	perfect bliss
रायः	riches (spiritual wealth)

O Vishṇu, who is the speedy fulfiller of all desires, bestow on us thoughts which are benevolent and good for all, which cause delight to many and which are free from faults so that we may possess in profusion wealth which is obtained without much stress, which is life-giving and which is delightful for many.

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(२) त्वं विष्णो एवयावः (एवयावन्)॥

Vishṇu alone is directly addressed here (tvam). He is eulogized as 'eva yāva'. Sāyaṇa takes the description as meaning "the fulfiller of the desires of devotees" (एवा प्राप्तव्याः कामाः तान् यापयति प्रापयति स्तोतृन् इति।) The overtones of the word are much more significant than this simple meaning. There is the Vedic word 'evayā' which means "going quick" (RV 1,156,1), "moving speedily" (like horse 1,158,3, 'evaih', 1,68,2: 7,6,6: 8,103,13: 10,6,6). "journying" (4,2,12). The root-form 'i' (इण्+इणशीभ्यां वन्। Uṇādi, 1,52) means "to move". In the Vedic context, the expression 'evayāva' is employed to describe Vishṇu (1,156,1) or the Maruts (5,41,16); the former for his well-known strides and the latter for the speedy currents of wind that they represent.

The word is sometimes employed as synonymous with horse which is known for its speed (as in 1,158,3)

नाज्म पतयद्भिरेवः।

(Sāyaṇa: evah, gamanam; evena gamanena)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

The descriptive word therefore highlights Vishṇu's quickness to act. He is sought here to grant to the devotee, the thoughts which are unmixed; the thoughts which are themselves quick.

(३) सुमतिं विश्वजन्यां अप्रयुतां मति दाः ॥

The poet-seer begs Vishṇu to bestow on him (dāh, 'dehi', "give") not only right thoughts (matim) but a disposition that is favourable to approach Vishṇu (sumatim). The former word is derived from the root 'man' which means "to think", "to understand" (avabodhane), with the suffix 'ktin'. While the usual sense is mind or thoughts, (manyate anayā) the Vedic passages (as in 3,26,8; 7,4,1; 8,23,23; 10,6,5; 10,7,2 and 10,91,8 and 14) employ the word in the sense of 'mindfulness' (smṛti, as the lexicon *Medinī* indicates as synonymous with 'mati')

'Mati' (mindfulness) is not sufficient to solicit the reward from Vishṇu. It should be accompanied by 'su-mati' the suffix adding the sense of right-mindedness and right thinking. Sāyaṇa takes the word to mean 'favourable disposition' (anugraha-buddhi). There are Vedic passages where the expression is employed in the sense of 'grace of mind' (1,73,6; 3,1,3; 3,5,11; 4,4,6; 5,1,10; 6,2,11; 6,14,6; 6,15,6; 7,6,6; 8,103,9; 10,10,10; 10,11,7 and 5,27,3)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

'Sumati' or grace of mind is further specified as "beneficient or benevolent to all living beings" (viśva-janyām, Sāyaṇa 'sarva-jana-hitām'), and as 'un-mixed' (with defects, defaults which are common to normal thoughts, Sāyaṇa 'doshair viyuktām').

(३) पर्चो यथा नः ॥

Vishṇu is begged to bestow on the devotee earnest mindfulness (matim) and grace of mind, (sumaṭim) which is free from selfishness and love of material things and sensual pleasures (aprayutām), and which has the good of all beings in mind (viśva-janyām), so that (yatha bhavati tathā) the devotee gets into contact with the deity (parchah, from 'pṛchi' samparke), and thus all of us (nah) are benefitted.

(4)

The benefit accruing from the contact (parcha) of the devotee with the deity is now related. It is the obtainment of the riches, wealth (rāyah). The word 'rāyah' (rāyas, property, possessions) is derived from the root 'rai' (rā), meaning "to make noise" (śabde), viz., make one celebrated: 'rāyah' is in

CC0. In Public Domain. Digitized by Muthulakshmi Academy

the plural number (rāh-rāyau-rāyah). "Riches", "goods", "possessions", "treasures" would be the apt translations. In the Vedic context the riches are spiritual in character; they are of the nature of bliss or felicity (cf: RV. 1,36,12; 1,72,8; 1,73,8; 1,127,11; 3,16,3; 4,2,3; 4,8,7; 5,12,3; 5,15,5; 5,23,5; 6,1,5; 6,4,8; 6,14,3; 7,4,6; 10,122,8; 10,140,4)

The epithets descriptive of the riches that are spoken of here are suggestive. They are for one thing, easily acquired or easy of access, (suvita), as Sāyaṇa takes the word (sushṭhu prāptavya). But the word means also "easy to traverse" (su+ita, su+vi+ta), "prosperous path", "happy course"; and we find Ṛgveda using the word in this sense. For instance, the expression 'suvitāya', means "for a happy journey": cf. 2,2,6; 3,2,13; 4,14,3 and 5,11,1). The word also means just happiness (7,1,24 and 7,2,6).

The second detail pertaining to the 'riches' (rāyah) is that they are ample, immense, vast, endless (bhūreh, 'bahulasya'), quite unlike the worldly wealth. The spiritual possession is characterized not only by happiness while it is acquired (suvita), but by being inexhaustible, infinite (bhūri); one is reminded of the Upanishadic statement: "What is vast indeed is blissful; there is no bliss in what is little" (भूमा एव सुखम्। नाल्पे सुखमस्ति।)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Further, the 'riches' are all-consuming and far-reaching like a horse (aśvāvatah). In the Vedic context, the imagery of a horse represents great speed or swiftness (āśu, aś), pervasion or waxing (śvi, "to swell"), and insatiability (aś bhojane). It is because of these associations that *Śatapatha-brāhmaṇa* (13,1,2,7) speaks of the horse as the best of beasts:

तस्मादश्वः पशूनां शिष्टः ॥

Taittirīya-brāhmaṇa (3,8,7,2) describes horse as the most essential among creatures:

अक्ष्वः पशूनामाशुः सार सारितमः ॥

Nirukta (1,4,1) points out that anyone or anything that traverses the road with speed, moves along swiftly, is to be called a horse:

यः कश्चाध्वानमश्नुवीताश्वः स वचनीयः।

Even the root-meaning of the word indicates pervasion, swiftness in traversing: (*Uṇādi,* 1,1,37):

CC0. In Public Domain. Digitized by Muthulakshmi Academy

अशुप्रुषिलटिकणिखटिविशिभ्यः क्वन्।

(अश्नत गन्तव्यं आशु व्याप्नोतीति अश्वः वाजी।)

The expression 'aśvāvata' employed in the mantra has been interpreted by Śāyaṇa as meaning "yoked to horses" (aśva-yuktasya) or 'steed-comprising'. It is to be noted that in the Vedic world, 'horse' symbolizes life (as in 1,36,8) and power (7,7,1; 8,103,7; 8,74,10). The 'riches' are in this context life-giving and have the strength to sustain life.

They are, further, fully filled with delight (puruśchandra). This expression is interesting, Sāyaṇa takes it in the sense of "delighting many people" (purūṇām bahūnām āhlādakasya). This does not seem appropriate. The word is composed of two expressions 'puru' (from the root: 'pṛī' meaning "to fill", "to fulfil", "to satiate" piparti, pūrayate vā):

पृ+ष्ट्रभिदिव्यधिगृधिधृषिट्टशिभ्यः। (उणादिं १,२४) इति कुः। उदोष्ठ्यपूर्वस्य (७,१,१०२) इति उत्वम्। उरण् रपरः (१,१,५१) इति रपरत्वम्॥

and 'chandra' (from the root 'chadi', meaning "to delight" āhlādane), "happiness" (sukha), or "to shine"

CC0. In Public Domain. Digitized by Muthulakshmi Academy

चदेराह्लादनार्थत्वात्।

चदि (चन्दि) आह्लादने दीप्तौ च।

The two words together should correctly be 'puru-chandra' and not 'puruśchandra' as we find here: but there is a grammatical justification for this apparently incorrect usage:

पारस्करादित्वात्। पारं करोतीति परकरः प्रवाहः इति
भाव्ये पारस्करप्रभृतीनि चेति सूत्रेण सुडागमो
पारस्करः इत्यादि भवति एवमिहापि।
ह्रस्वाच्चन्द्रोत्तर पदे सुडागमे पुरुश्चन्द्र इति सिद्धिः ॥

When the expression 'puruśchandra' is used in connection with the 'riches', it means 'puru-sukha' (perfect bliss). It may also be noted that the word 'puruh' has also the sense of the celestial region (devaloka). When 'chandra' in the sense of happiness is associated with it, the compound word would signify "heavnly bliss", altogether unwordly.

The 'riches' (rāyah) that the poet-seer speaks of as the reward for our approaching Vishṇu is thus quite unlike any wealth or possession that we find here on earth. It is of the nature of spiritual felicity.

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(४१)

(संहितापाठः)

त्रिर्देवः पृथिवीमेष एतां वि चक्रमे
शतर्चसं महित्वा ।
प्र विष्णुरस्तु तवसस्तवीयान्त्वेषं
ह्यस्य स्थविरस्य नाम ॥३॥४१॥

(पदपाठः)

त्रिः । देवः । पृथिवीम् । एषः । एताम् । वि । चक्रमे ।
शतऽअर्चसम् । महिऽत्वा । प्र । विष्णुः । अस्तु । तवसः । तवीयान् ।
त्वेषम् । हि । अस्य । स्थविरस्य । नाम ॥

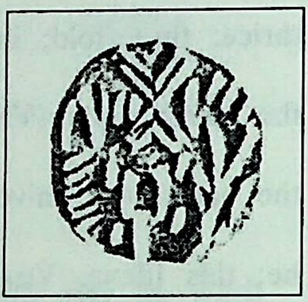
(अन्वयः)

देवः एषः विष्णुः शतर्चसं एतां पृथिवीं महित्वा त्रिः विचक्रमे । स्थविरस्य अस्य नाम त्वेषं हि तवसः तवीयान् (सः) प्र अस्तु ॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

त्रिः	thrice; three-fold; in three ways
देवः	the shining one (Vishṇu)
पृथिवीम्	the earth; the universe
एषः	he; this (deva, Vishṇu)
एताम्	this (pṛthivīm)
वि चक्रमे	traversed; pervaded
शतर्चसम्	filled with a hundred lights (pṛthivīm)
महित्वा	by (his) greatness
विष्णुः	Vishṇu
प्र अस्तु	May he (Vishṇu) be so!
तवसः	than all the strong ones
तवीयान्	stronger
त्वेषम्	splendour
हि	indeed
अस्य स्थविरस्य	of this ancient one (Vishṇu)
नाम	(is the) form

CC0. In Public Domain. Digitized by Muthulakshmi Academy



This (esha) brilliant one (luminous, shining, deva), Vishṇu strode across (vi chakrame). The earth (pṛthivīm, viz., the entire universe) which is bright with a hundred lights or flashes (śatarchisham), thrice (in three ways, trih) by his might (mahitvā). The form (nāma) of this most ancient one (asya sthavirasya) is that of splendour (tvesham), surely (hi). May this strongest one among all the strong ones (tavasah taviyān) be most adorable (to us) (pra astu).

(१) त्रिर्देव पृथिवीमेष एतां वि चक्रमे शतर्चसं महित्वा।

This bright one (deva, from 'dyotanād dīpanād dyus-sthānād vā'), Vishṇu is well-known for his three strides (tri-vikrama): and this detail has already been dealt with at length. The present mantra indicates that it was the *pṛthivī that* he strode across. But, as Sāyaṇa explains, this is suggestive: it involves all the three worlds ('upalakshaṇam etat, pṛthivyādīn trīn lokān').

CC0. In Public Domain. Digitized by Muthulakshmi Academy

The word 'pṛthivī' symbolizes vastness, immensity, wide-spread (from 'pratha prakhyāne', *Nirukta*, 1,3, 'vistīrṇā). Pṛthivī is spoken of in the plural (as in RV 1,188,9 and 10) referring to the earth, atmosphere and sky. It is 'uttānā' (extended), 'urvī' (broad) and 'mahī' (great, 7,104,11). Thus all beings live only on 'prithivī' (1,154,2) and all three steps of Vishṇu are only on 'pṛthivīm̐' (1,55,4)

It is described as 'this here' (etām) in the sense of 'paridṛśyamānām', available to our perception. (cf. 'idam' 1,22,17 and 1,154,1). Further, it is 'śatarchasa', "of the nature of a hundred flashes of light" (śata-saṁkhyāny archīmshi yasyās tādṛśam). The word (śata+ṛch) is explained as "having a hundred ways of moving" (śata-vidha-gati-yukta). 'Śata' means not only a hundred, but "many" (bahu), or "innumerable" (ananta). The earth (viz., world) is multi-faceted, and consists of many kinds of lights and lustres.

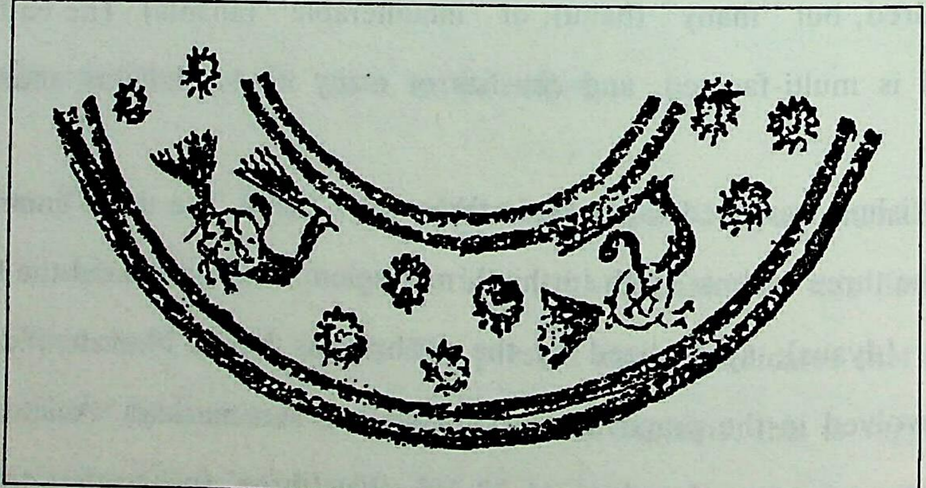
Vishṇu traversed thrice or in three ways (trih). The usual enumeration is of the three realms: earth (pṛthivī), midregion (antariksha) and the heavens or sky (dyaus); symbolized by the vyāhṛtis as bhūh, bhuvah and suvah, and involved in the praṇava as a-kāra, u-kāra and ma-kāra. Ānanda-tirtha, however, suggests, elsewhere (1,22,18), that 'three' (trih) refers to (a) the

CC0. In Public Domain. Digitized by Muthulakshmi Academy

three Vedas (Ṛg, Yajur and Sāma), (b) the three time-segments (past, present and future), (c) the three constituents of the universe (sattva-rajas and tamas), (d) the three realms (earth, midregion and sky), (e) the three kinds of souls (gods, demons and humans), and (f) the types of existence (living, non-living and mixed):

वेदान् कालान् गुणान् लोकान् देवदानवमानुषान्।
चेतनाचेतनवान् मिश्रान् त्रीणि पदा वि चक्रमे ॥

Vishṇu did this as an expression of might, majesty, greatness (mahitvā, 'mahattvena', 'māhātmyena')

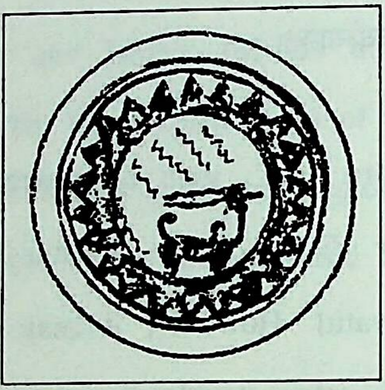


CC0. In Public Domain. Digitized by Muthulakshmi Academy

(२) प्र विष्णुरस्तु तवसः तवीयान्॥

The expression 'pra astu', with reference to Vishṇu is taken by Sāyaṇa to signify "May Vishṇu be the master for all of us" (asmākam prabhavatu, svāmī bhavatu). However, it may not be the idea of the mantra, considering the other details furnished. In the Vedic passages, we come across the suggestive and pregnant expression 'astu' in numerous contexts (cf. 4,4,7; 4,15,9; 5,11,5; 8,102,21; 10,7,4 and 10,51,8). The word 'astu' (as+tun, (अस् धातोः तुपिकृतेऽप्येतद्रूपम्)), from the root 'as', meaning "to be" (bhuvi), has the sense of approval or agreement (aṅgīkāra). In the Vedic passages, it signifies not only the usual "may it be so" or "let there be", but a positive intentionality, a deliberation; it would rather signify "may this loom large before me!", "may it appear in front of me", "may this occur prominently in my mind". In the present context the poet-seer intends that the mighty Vishṇu, most lustrous among all the lustrous (to be mentioned later), and who is all-pervasive (being Vishṇu) may occur immediately in his experience. He has the vision of Vishṇu, and he wants the vision to be transformed into a complete experience.

CC0. In Public Domain. Digitized by Muthulakshmi Academy



(३) तवसस्तवीयान् ॥

Vishṇu that is to appear before the poet-seer prominently (pra astu) is here described as 'tavasah tavīyān'. The word 'tavas' (tavah) is usually taken in the sense of strength, energy, valour. *Nirukta* also includes it among the names of "strength" (bala-nāmāni). It derives the word from the sense of striking or killing (tavatir vadhārthah, Devaraja-yajvā). Sāyaṇa takes the word in the sense of "old", "ancient" (tavasah tavasvinah vṛddhādapi). But in the Vedic passages (for instance, in 3,1,13 or 7,6,1), the word is better understood if we give it the meaning of 'tejas' (lustre, brilliance), as Ānanda-tīrtha has done (1,30,7). His glossator, Jaya-tīrtha notes:

तव इति बलस्येव तेजसोऽपि नाम।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

There are comparative and superlative variants of the word 'tavas' in this sense in the Vedic passages (e.g. 1,30,7; 1,90,5; 2,33,3) (tejastara; tejastama; antarṇīta-matubartham). Vishṇu is 'tavīyān', or tejastama (atiśayena tejasvī) as most brilliant among all the brilliant ones, most illustrious. (tavasah tavishah)

(४) त्वेषं हि अस्य स्थविरस्य नाम॥

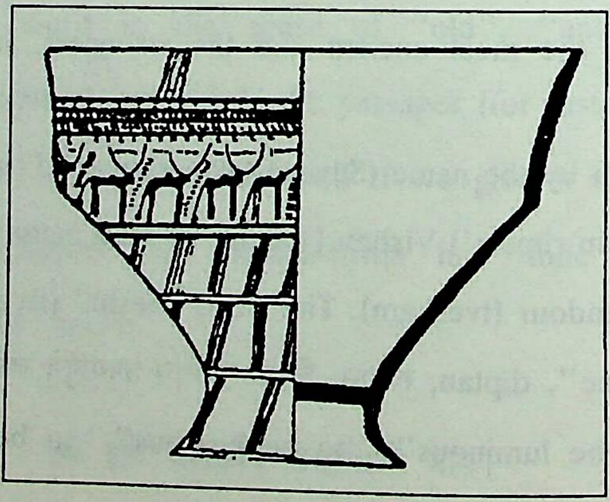
Vishṇu, the most venerable one (sthavirasya), is known widely (nāma hi) as 'Light' (tvesha). The word 'sthavira' (from the root 'sthā' "to stay" with the suffix 'kirach', अजिर शिशिरेति। Uṇādi, 1,54) literally means "one who abides" (tishṭhatīti) in this sense "the ancient one", "the extremely grown one" (atyanta-pravṛddha). But the word also has the sense of strong, compact and broad (7,11 and 10,51,1). Vishṇu is 'sthavira' in this sense also. Being both the most ancient and the strongest, he is 'venerable'.

He is known by the name (Sāyaṇa takes the word 'nāma' in the sense of form, 'nāmakam rūpam') Vishṇu (vishṇur ity etan nāmaiva), which evokes the vision of splendour (tvesham). The word 'tvesha' (from the root 'tvisha' meaning "to shine", dīptau, त्वेषास, त्विषेः पचाद्यच् उपधागुणे जसेरसुगागमः।) signifies "to burn", "to be luminous", "to be lustrous" "to be blazing" "to be

CC0. In Public Domain. Digitized by Muthulakshmi Academy

vivid" (cf. 1,36,20; 1,66,3; 1,70,6; 2,9,1; 3,26,5; 4,6,10; 5,8,6; 6,3,8; 8,40,10; 8,74,10). Commenting on the compound word 'tvesha-dyumnāya' in RV 1,37,4, Jayatīrtha explains the first part 'tvesha' as meaning "extremely luminous" (suprakāśa), "self-radiant", and the second part 'dyumna' as "knowledge" (jñāna), the whole word meaning knowledge that is unobstructed (apratibaddha-jñāna). The word 'tvesham' in the present mantra may also have the same significance. Vishṇu's light is altogether unimpeded, unclouded, unfettered. It is clear and vivid, not only in the world outside, but also within each being.

The prayer of the poet-seer is that the light which is universal (tvesham) may shine within him clearly and vividly (pra astu).



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(४२)

(संहितापाठः)

वि चक्रमे पृथिवीमेष एतां क्षेत्राय

विष्णुर्मनुषे दशस्यन्।

ध्रुवासो अस्य कीरयो जनास

उरुक्षितिं सुजनिमा चकार ॥४॥४२॥

(पदपाठः)

वि। चक्रमे। पृथिवीम्। एषः। एताम्। क्षेत्राय। विष्णुः। मनुषे। दशस्यन्।
ध्रुवासः। अस्य। कीरयः। जनासः। उरुऽक्षितिम्। सुऽजनिमा। चकार॥

(अन्वयः)

एषः विष्णुः मनुषे क्षेत्राय दशस्यन् एतां पृथिवीं वि चक्रमे। अस्य (विष्णोः) कीरयः जनासः ध्रुवासः। (सः विष्णुः) उरुक्षितिं चकार॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

वि चक्रमे	(Vishṇu) traversed
पृथिवीं एताम्	this earth
एष विष्णुः	this Vishṇu
क्षेत्राय	for residence
मनुषे	for humans
दशस्यन्	in order to grant
ध्रुवासः	steadfast; abiding (in Vishṇu)
अस्य	his (Vishṇu's)
कीरयः	praisers; devotees
जनासः	men
उरुक्षितिम्	vast dwelling
सुजनिमा	producer of good things
चकार	made

This Vishṇu (esha Vishṇuh) made his celebrated strides across (vi-chakrame) this earth (etām pṛthivīm), intending to bestow it (daśasyan) upon the living beings (manushe) for their dwelling (kshetrāya). The human beings

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(janāsah) who gratefully offer him their praises (asya kīrayah) are firmly settled (dhruvāsah) on earth. And he made (chakāra) the wide dwelling space (uru kshitim) yield excellent things (sujanimā).

(१) वि चक्रमे एषः विष्णुः एतां पृथिवीम् !

He (Vishṇu) traversed (vichakrame) this earth (prthivī), as already explained. He strode across the earth, and carved out the three realms.

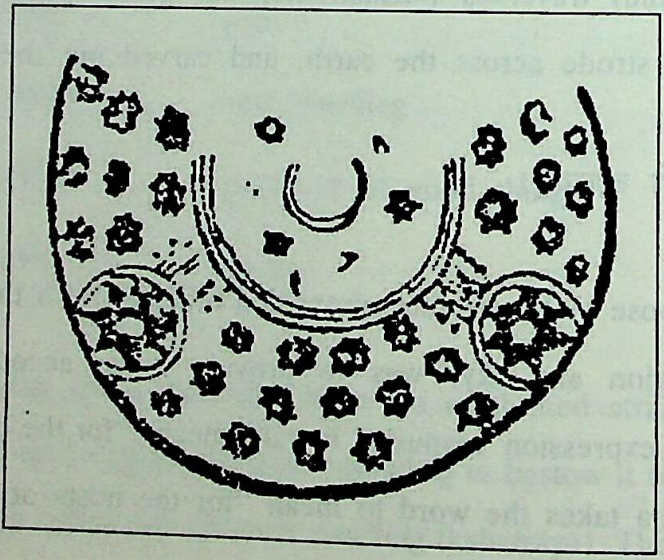
(२) क्षेत्राय मनुषे दशस्यन्।

The purpose of his striding across and bringing forth the three realms (earth, midregion and sky) was to provide living accommodation for creatures. The expression 'manushe' literally means "for the human beings", although Sāyaṇa takes the word to mean "for the hosts of gods who sing

CC0. In Public Domain. Digitized by Muthulakshmi Academy

his praises" (stuvate deva-gaṇāya): but the word is used in the Vedic passages mostly in the sense of living beings (cf. 1,110,1; 4,6,11; 5,5,7; 6,4,7; 7,8,2; 7,9,4; 10,2,17; 10,80,6; 10,110,7)

Vishṇu brought forth the three realms as abodes for the living creatures to live in (kshetrāya, from the root 'kshi', "to dwell", 'nivāsārtham'). He desired to gift the three relams to the living beings. There are creatures that dwell on earth, in the atmosphere and in the sky. The word 'daśasyan' (from the root 'dā', "to give") involves the idea of intention to give (pradāsyan). Sāyaṇa sees here a reference to the legend which makes Vishṇu appropriate by cunning the land that belonged to the asuras (*Śatapatha*-



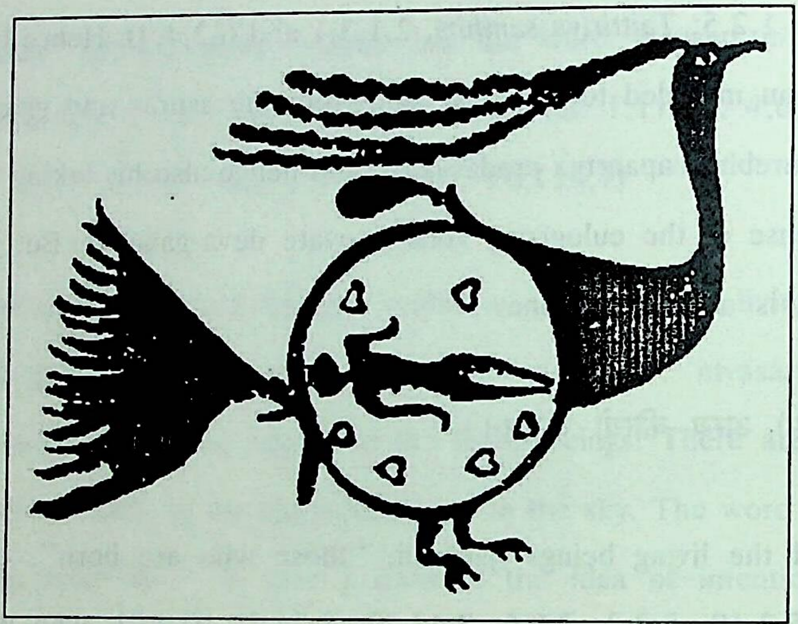
CC0. In Public Domain. Digitized by Muthulakshmi Academy

brāhmaṇa 1,2,5; *Taittirīya-samhitā*, 2,1,3,1 and 6,2,4,4). Hence his remark that Vishṇu intended to steal the land from the asuras and give it to the gods ('asurebhyo apahṛtya pradāsyan'); and hence also his taking 'manushe' in the sense of the eulogizing gods (stuvate deva-gaṇāya). But the whole reference is a laboured one.

(३) ध्रुवासो अस्य कीरयो जनासः।

And the living beings (janāsah, "those who are born", cf. 1,36,2; 3,19,4; 5,2,19; 5,3,3; 7,6,6; 8,43,27; 8,74,2; 10,4,2), who were gifted with this accommodation, dwelt on earth (viz. in the three realms). The human beings among them who recognized the beneficent act of Vishṇu praised him for this. They are the bards, the poets, the praisers (kīriṇah, plural of kīrih, from 'kṛī', "to sing") (cf. 5,4,10 'kīriṇā': 6,45,19; 8,103,13). They were steadfast, abiding in their love of Vishṇu (dhruvāsah, 'niśchalā bhavanti'). It makes little sense to say that they (the praisers) became firmly established on earth. The expression 'dhruva' involves the idea of immortality, deathlessness (cf.6,9,5); of the eternal (dhruvāsu, 1,73,4); and therefore it connotes the state of spiritual existence and the unwavering acceptance of the divine grace (as in 3,6,4; 4,2,7; 6,9,4; 6,15,7).

CC0. In Public Domain. Digitized by Muthulakshmi Academy



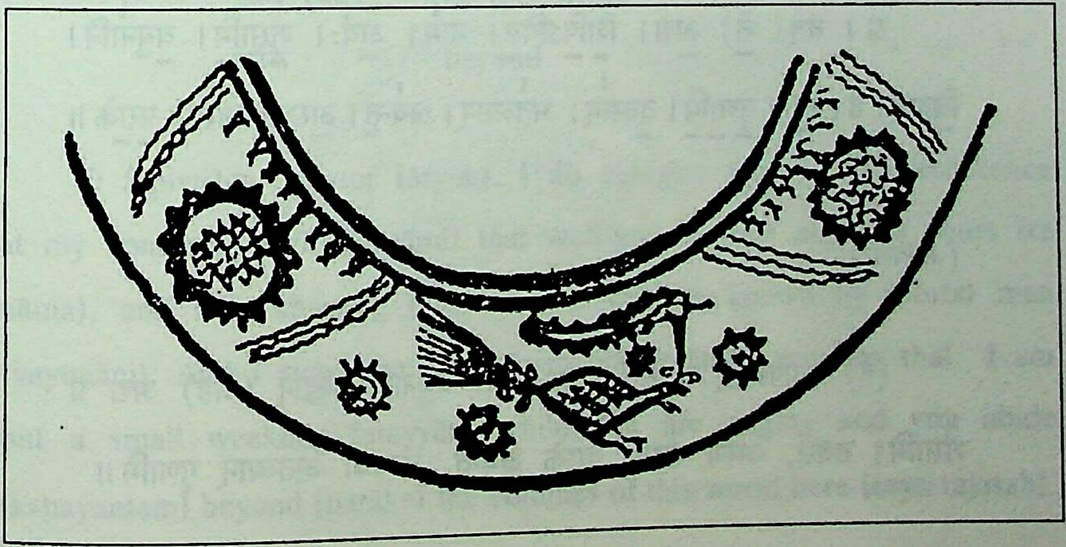
(४) उरुक्षितिं सुजनिमा चकार।

Sāyaṇa again gives an explanation that is both narrow and partisan. "Vishṇu, who is the producer of the good things, makes for his worshippers here spacious dwelling.

सु शोभनानि जनिमानि कीर्तनस्मरणादिना
सुखहेतुभूतानि यस्य तादृशो विष्णुः उरुक्षितिं
विस्तीर्णनिवासं चकार स्तोतृभ्यः करोति ॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

The word 'su-janimā' (sujaniman) means "producing", "causing to appear", "creating" fair things (the prefix 'su' meaning "good", "right", "excellent", "fair"); it may refer to Vishṇu. But it would make better reading if we take it alongside 'the vast dwelling place of the living beings (uru-kshitim) and retain the order of words as the mantra has it: 'urukshitim sujanimā chakara'. Vishṇu made the spacious dwelling space "yield excellent things (for the life of the beings)". Vishṇu not only provided accommodation for life on earth (viz. in the three realms), but caused the necessary conditions for life, like air (vāyu) (āpa), water, sunlight (savitṛ), food (anna), night and day (naktoshasā) and so on. The Vedic passages eulogize all these details.



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(४३)

(संहितापाठः)

प्र तत्ते अद्य शिपिविष्ट नामार्यः
शंसामि वयुनानि विद्वान्।
तं त्वा गृणामि तवसमतव्यान्
क्षयन्तमस्य रजसः पराके॥४॥ ४३॥

(पदपाठः)

प्र। तत्। ते। अद्य। शिपिऽविष्ट। नाम। अर्यः। शंसामि। वयुनानि। विद्वान्। तं। त्वा। गृणामि। तवसम्। अतव्यान्। क्षयन्तु। अस्य। रजसः। पराके॥

(अन्वयः)

(हे) शिपिविष्ट, ते तत् नाम आर्यः वयुनानि विद्वान् (अहं) अद्य प्र शंसामि। तवसं, अस्य रजसः पराके क्षयन्तं, तं त्वा अतव्यान् गृणामि॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

शिपिविष्ट	O Śipivishṭa (Vishṇu)
आर्य	master
तत् ते नामं	that name of your
अद्य	now
प्र शंसामि	(I) praise well
वयुनानि	the things ought to be known
विद्वान्	knowing
तं त्वा	that you
गृणामि	(I) eulogise
तवसं	strong; mighty
अतव्यान्	the small fry (that I am)
क्षयन्तं	dwelling
अस्य रजसः	of this world
पराके	beyond

O Śipivishṭa, master (āryah), I do eulogize with all the excellence at my command (pra śamsāmi) that well-known (tat) name of yours (te nāma), and fully knowing (vidvān) that can be known by mortal man (vayunāni). And I sing your glory (tam tvā gṛnāmi), knowing that I am but a small weakling (atavyān) while you are mighty and you abide (kshayantam) beyond (parāke) the confines of this world here (asya rajasah).

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(१) प्र तत्ते अद्य शिपिविष्ट नामार्यः शंसामि।

"Now (adya, idānīm) do I take your name (nāma), O Śipivishta (the significance of which word has already been explained) and master (ārya), and I praise you with it (praśamsāmi, 'prakarsheṇa staumi')". The expression 'ārya' is included in the *Nighaṇṭu* (2,22) among words signifying lordship (īśvara-nāmāni). It is derived from the root 'ṛi', meaning "to move", "to go" (gatau, ity asmāt ṇyati-prāptih): ārya is one to whom all go (गम्यते हि सर्वैः ईश्वरः।). He is in this sense the lord. Sāyaṇa explains that Vishṇu is described as ārya, because he is the lord of praises, or the lord of all the fire-offerings (svāmī stutīnām havishām vā). The word has been discussed in detail in the introduction to the first volume of this series (cf. also 4,4,6: 7,5,6: 8,103,1: 10,11,4: 10,69,6)

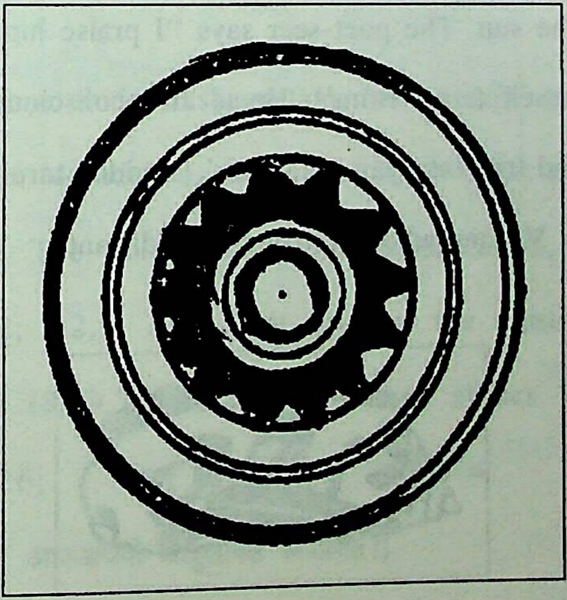
(२) वयुनानि विद्वान्।

'Vayunā' is an interesting word in the Vedic context. *Nighaṇṭu* (3,8) includes it among terms indicating superiority, honour and adoration (praśasya-nāmāni): and also (3,9) among the names signifying wisdom (prajñā-nāma). The word is derived from 'vī' bhāve, and is formed thus:

CC0. In Public Domain. Digitized by Muthulakshmi Academy

अजतेः अजियमिशीमभ्यश्च (*Uṇādi* 3,58) इत्युनन् प्रत्ययः। वी भावः।
वयुनं वेतेः कान्तिर्वा। प्रज्ञा वा॥

Thus the word means one who is wise (prajñāvān) or one who shines with brilliance (kāntimān). More often, however, the former meaning is indicated (as in 1,72,7; 3,5,6; 6,15,10; 10,46,8; 10,122,2). It signifies manifestations of knowledge. But the word that goes with it (vidvān) also indicates a knower. 'Vayunāni vidvān' would thus tautologically mean 'knower of knowledge'! It is therefore that Sāyaṇa takes the word 'vayunāni' in the sense of "things to be known" (jñātavyāni artha-jātāni). The poet-

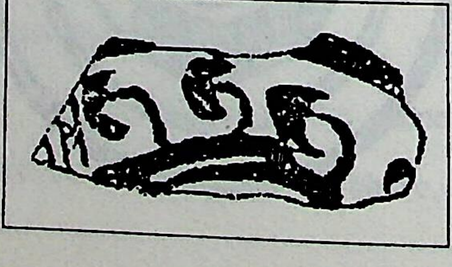


CC0. In Public Domain. Digitized by Muthulakshmi Academy

seer describes himself as one who knows what is to be known, and is offering his praises to Vishṇu because he is aware of Vishṇu's might and relevance to the devotee.

(३) तं त्वा गृणामि अतव्यान्।

The poet-seer proceeds to sing the eulogy of Vishṇu (gṛṇāmi, 'staumi', from 'gī' śabde, "to utter", "to voice", or from 'gṛṇ', "to declare"). The expression for eulogising involves the utterance of suitable words (cf. 4,10,4; 5,6,2; 5,8,4; 5,16,5; 5,27,3; 6,15,7; 6,16,16; 7,8,5; 8,23,7; 10,115,5; 10,122,8). Vishṇu has been described as a mighty one, as the lord, and as brilliant like the sun. The poet-seer says "I praise him who is like that (tat), that is yourself (tvā, 'tvām'). He is also conscious that he himself is feeble, small and frail (atavyān, 'atavīyān', avṛddha-taroham), and as such unfit to eulogize Vishṇu who is strong and distant.



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(४) तवसं क्षयन्तमस्य रजसः पराके॥

The word 'tavasa' (already explained) is included in the *Nighaṇṭu* (3,3) among words for "the great" (mahan·nāma). The etymological significance is growth (tavatir vṛddyarthah): one who is great is also one who has well grown (pravṛddha). It also involves the idea of being powerful and strong (cf. 3,1,7; 3,1,13; 7,5,1; 7,6,1). Vishṇu is distinguished by his might and greatness; his strides and the creation of the realms for the benefit of the living beings are illustrations. Compared with Vishṇu, the poet-seer acknowledges his smallness (atavyān).

Further, Vishṇu abides (kshayantam, 'nivasantam' from 'kshi' nivāse) far beyond (parāke 'dūradeśe'), the worlds that we see and know of (asya rajasah 'lokasya'). The word 'kshaya' means habitation, house, residence (cf. 1,36,8; 5,9,2; 6,2,5; 7,1,12). It also has the sense of being master where he resides (8,19,35; 10,140,5). Vishṇu abides 'beyond' (parāke, *Nighaṇṭu* 3,26; आञ् पूर्वात् परापूर्वाच्च एते पिनाकादयश्च (*Uṇādi*, 4,15) इति आकप्रत्ययो धातुलोपश्च निपात्यते।)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

The worlds are known as 'rajāmsi' (lokā rajāṁsy uchyante); rajasah means "of the world" (6,1,11; 10,187,5). That Vishṇu dwells in all the three realms (7,100,5) has been repeatedly mentioned. What is beyond the realms is 'parama pada' (1,154,5)

उरुक्रमस्य स हि बन्धुरित्था विष्णोः
पदे परमे मध्व उत्सः ॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(४४)

(संहितापाठः)

किमित्ते विष्णो परिचक्ष्यं भूत्
प्र यद्ववक्षे शिपिविष्टो अस्मि।
मा वर्पो अस्मदप गूह एतद्
यदन्यरूपः समिथे बभूथ ॥६॥४४॥

(पदपाठः)

किम्। इत्। ते। विष्णो इति। परिऽचक्ष्यम्। भूत्। यत्। ववक्षे। शिपिऽविष्टः। अस्मि। मा। वर्पः। अस्मत्। अप। गूहः। एतत्। यत्। अन्यऽरूपः। संऽ इथे। बभूथः॥

(अन्वयः)

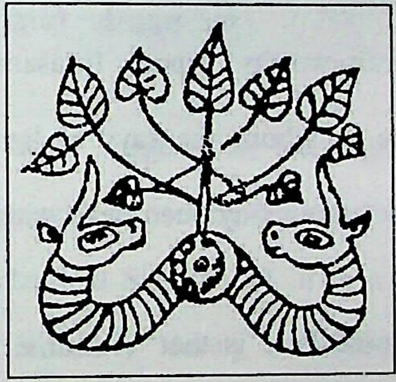
(हे) विष्णो, यत् (त्वं) 'शिपिविष्टः (अहं) अस्मि' (इति) प्र ववक्षे, ते (तत् नाम) किं इत् परिचक्ष्यं भूत्? यत् अन्यरूपः समिथे बभूथ, एतत् वर्पः अस्मत् मा अपगूहः॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(हे) विष्णो	O Vishṇu
किं इत्	in what manner
ते	thy; your (reference to nāma)
परिचक्ष्यं भूत्	acknowledged; addressed; became despised; rejected (interrrogation)
प्र यत् ववक्षे	(you) announced; increased; become strong
शिपिविष्टः अस्मि	'I am Śipivishṭa'
एतत् वर्पः	this form; phantom; design
मा अस्मत् अपगूह	do not conceal from us
यत्	because: wherefore
अन्यरूपः	(assuming) a different form
समिथे	in the hostile encounter: in the offering or oblation
बभूथ	you became manifest

CC0. In Public Domain. Digitized by Muthulakshmi Academy

O Vishṇu, you have announced (parichakshyam bhūt) that you are Śipivishṭa, but what is this name (kim it), which is despicable? And you have come to the battle (samithe) in a different form (anya-rūpah), assumed by you (babhūtha)! O do not (mā) hide from us (asmat apagūha) your real form (varpah).



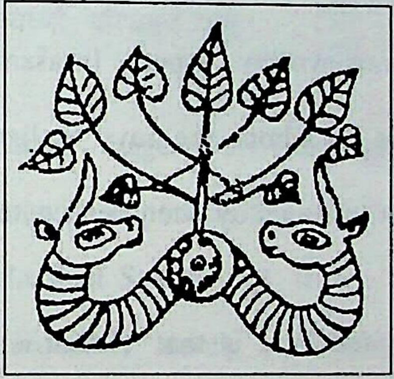
Sāyaṇa provides an elaborate commentary on this mantra, referring to the ancient story of Vishṇu in disguise helping the sage Vasishṭha (who is the poet-seer of this hymn) in an encounter in which he was engaged. The form which Vishṇu had assumed then was very despicable (kutsita); but Vasishṭha saw through the disguise, and hailed him as praiseworthy (praśamsā). The disguise, which according to Sāyaṇa is the central theme of the mantra, was that of Śipivishṭa.

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(हे) विष्णो	O Vishṇu
किं इत्	in what manner
ते	thy; your (reference to nāma)
परिचक्ष्यं भूत्	acknowledged; addressed; became despised; rejected (interrrogation)
प्र यत् ववक्षे	(you) announced; increased; become strong
शिपिविष्टः अस्मि	'I am Śipivishṭa'
एतत् वर्पः	this form; phantom; design
मा अस्मत् अपगूह	do not conceal from us
यत्	because: wherefore
अन्यरूपः	(assuming) a different form
समिथे	in the hostile encounter: in the offering or oblation
बभूथ	you became manifest

CC0. In Public Domain. Digitized by Muthulakshmi Academy

O Vishṇu, you have announced (parichakshyam bhūt) that you are Śipivishṭa, but what is this name (kim it), which is despicable? And you have come to the battle (samithe) in a different form (anya-rūpah), assumed by you (babhūtha)! O do not (mā) hide from us (asmat apagūha) your real form (varpah).



Sāyaṇa provides an elaborate commentary on this mantra, referring to the ancient story of Vishṇu in disguise helping the sage Vasishṭha (who is the poet-seer of this hymn) in an encounter in which he was engaged. The form which Vishṇu had assumed then was very despicable (kutsita); but Vasishṭha saw through the disguise, and hailed him as praiseworthy (praśamsā). The disguise, which according to Sāyaṇa is the central theme of the mantra, was that of Śipivishṭa.

CC0. In Public Domain. Digitized by Muthulakshmi Academy

पुरा खलु विष्णुः स्वरूपं परित्यज्य कृत्रिमं रूपान्तरं धारयन् संग्रामे वसिष्ठस्य साहाय्यं चकार। तं जानन् ऋषिरनया प्रत्याचष्टे।

The word Śipivishṭa means in its despicable aspect (kutsita-paksha) a person who is leprous (kushṭhī), one who has no prepuce (śipi meaning skin or leather), a bald-headed person (khalati), one afflicted by skin ailment (duścharmā). In its praiseworthy aspect (praśamsā-paksha), the word signifies "brilliant" (one in whom the rays of light have entered). शिपयो रश्मयः तैराविष्टः ॥ This aspect has already been dealt with at some length earlier.

The point to be noted here is that Vishṇu is known by two names, Śipivishṭa and Vishṇu. Sāyaṇa quotes an early Nirukta-kāra (earlier than Yāska) Aupamanyava to the effect that the first name (Śipivishṭa) had a bad odour about it. But he insists that it must be taken in its praiseworthy sense:

अत्र निरुक्तम्। शिपिविष्टो विष्णुरिति विष्णोर्द्वे नामनी भवतः। कुत्सितार्थीयं पूर्वं भवतीति औपमन्यवः। .... प्रशंसानामैव अभिप्रेतं स्यात्॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

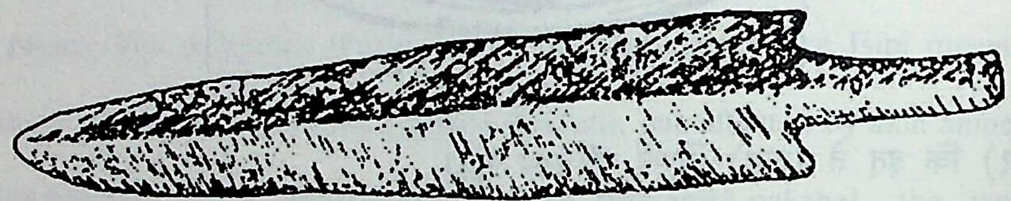
(१) किं इत् ते (नामं) विष्णो परिचक्ष्यं भूत्।

The initial word 'kim' suggests an interrogation, an objection (kim-śabdah kshepe). It goes with a particle इत्, which is a variant form of इद्, corresponding to the classical Sanskrit एव. It is a particle of confirmation, and has the sense of "indeed", "surely", "assuredly". It is suggested that after 'te' (meaning "your") the word 'nāma' ("name") must be supplied.

The expression 'parichakshyam bhūt' presents some difficulty. It usually means "to be despised", "to be disapproved", "to be rejected", "to be passed over" (from the root 'chaksha', varjanīyam, parityājyam). But the expression also means "to address", "to relate", "to acknowledge" (prakhyāpanīyam). If the name Śipivishṭa is the point of reference, the question asked would be "Is this name reprehensible? Is it despicable?"

CC0. In Public Domain. Digitized by Muthulakshmi Academy

This appears naturally related to the subsequent words of acknowledgement, uttered by Vishṇu himself, "I am Śipivishṭa". Is this identification to be rejected, because the word Śipivishṭa has a bad meaning?

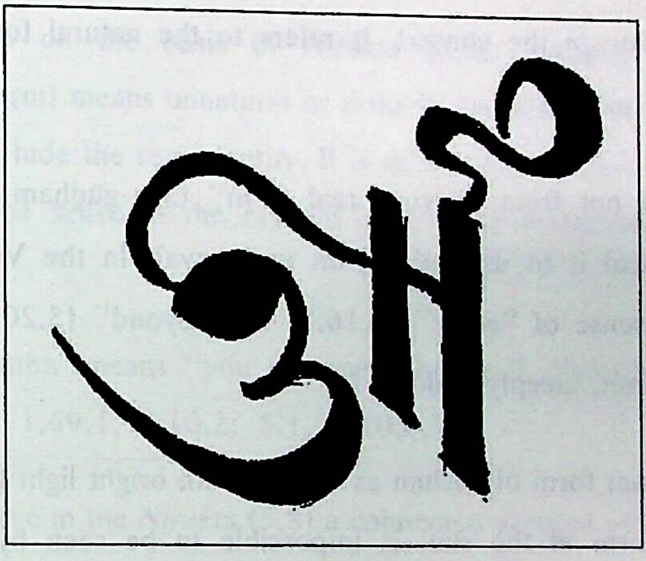


(२) प्र यद्ववक्षे शिपिविष्टो अस्मि (इति)।

Vishṇu's claim that he is Śipivishṭa is here acknowledged: that (yat) which Vishṇu procliams (pravavakshe, from the root 'vach'+ पचिवचिभ्यां सु ट् च, Uṇādi 4,219 इत्यसुन् सुट्।) is that he is Śipivishṭa. Is what you say correct (yad uta prabrūshe)? This name, is it the right one for you (yan nāma prabrūshe)?

However, it should be noted that the word 'vavakshe' actually means "to grow", "to increase", "to be strong"; 'vakshaṇa' is strengthening, invigorating, nourishment; 'vakshayati' is "to make for growth", "to cause increase".

CC0. In Public Domain. Digitized by Muthulakshmi Academy



(३) मा वर्पो अस्मदपगूह एतत्।

'varpa' is an important word: the poet-seer begs that Vishṇu should not conceal from his devotees (asmat) this (etat) 'varpa' (varpas). Varpa is usually interpreted as 'form'. *Nighaṇṭu* (3,7) includes it under 'rūpa-nāma'. The word is formed from the root 'Vṛng', "to divide and arrange, sambhaktau" (वृङ् शीङ् भ्यां रूपस्वाङ्गयोर्पुट् च Uṇādi 4,196 इत्यसुन् पुडागमः भज्यते हि तत्। वृणोतेर्वा बाहुलकादसुन् युट् च, वव्रिवदर्थः। Also वृणीते संपृक्तं भवति। *Uṇādi-kosha* gives the meaning as 'rūpam'. It means "form", "figure", "shape", "design". It also means "body" (cf. 1,140,7; 7,3,4; 10,3,1). The word also has the meaning of "eulogy" (stotra), as for instance in 1,39,1 ('varpasā', 'varpasah' explained by Sāyaṇa as 'stotrena'). But the sense of 'form' seems

CC0. In Public Domain. Digitized by Muthulakshmi Academy

most appropriate in the context. It refers to the natural form of Vishṇu, bright and all-pervasive.

"Conceal not from us your real form" (apa-gūḍham samvṛtam mā kuru), but reveal it to us (tad rūpam prakaṭaya). In the Vedic passages, 'apa' has the sense of "away" (3,16,5) or "beyond" (5,20,2); and 'apa-gūha' is a secret, deeply hidden (4,5,3).

The brilliant form of Vishṇu as blazing with bright light (as Śipivishṭa), the essential form of the sun, is impossible to be seen by the mortals; it is thus that it is hidden away from the mortals.

(४) यदन्यरूपः समिथे बभूथ ॥

This prayer has to be explicily articulated because what is available to our apprehension is a different form of Vishṇu (anya-rūpah). The situation in which this form appears is said to be 'samitha' (sam etīti, सम्+इण्+समीणः *Uṇādi* 2,11 इति थक् ॥ root meaning "to go together"). The word is used in the sense of "in the meeting" (sam+ithe 3,1,12) or "in the battle" (sam+itheshu, 1,73,5). The word normally means "hostile encounter" (samgrāma), "conflict". But etymologically the meanings of "offering", "oblation" or "fire (agni)" are also relevant (cf. 1,55,5, 'samathāni majjanā' and 4,20,8 'samitheshu prahāvān').

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Sāyaṇa on the basis of *Nirukṭa* (5,8), explains that 'anya-rūpa' (different form) means unnatural or artificial form, kṛtrima-rūpa, rūpāntara), assumed to hide the real identity. It is different from Śipivishṭa (pratipanna-raśmi) in the sense of the rays of light being withdrawn here (samyata-raśmih)

'Babhūtha' means "you become" (bhavasi), "you become manifest" (as also in 1,69,1; 4,10,2; 5,1,9; 10,6,7).

We have in the *Nirukta* (5,8) a connected account of the whole mantra:

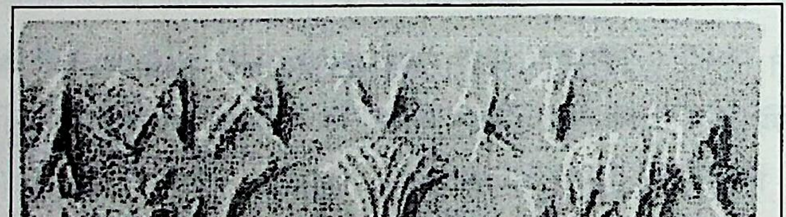
किं ते विष्णोऽप्रख्यातमेतद् भवति अप्रख्यापनीयं यन्नः प्रब्रूषे शेप इव निर्वेष्टितोऽस्मीति अप्रतिपन्नरश्मिरपि वा प्रशंसानामैनाभिप्रेतं स्यात्। किं ते विष्णो प्रख्यातमेतद् भवति प्रख्यापनीयं यदुत प्रब्रूषे शिपिविष्णोऽस्मीति प्रतिपन्नरश्मिः। शिपयोऽत्र रश्मय उच्यन्ते। तैराविष्टो भवति। मा वर्पे। अस्मदपगूह एतत्। वर्प इति रूपनाम। वृणोतीनि सतः। यदन्यरूपः समिथे संग्रामे भवसि संयतरश्मिः ॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(४२)

(संहितापाठः)

वषट् ते विष्णवास आ कृणोमि
तन्मे जुषस्व शिपिविष्ट हव्यम्।
वर्धन्तु त्वा सुष्टुतयो गिरो मे
यूयं पात स्वस्तिभिः सदा नः ॥७॥४५॥

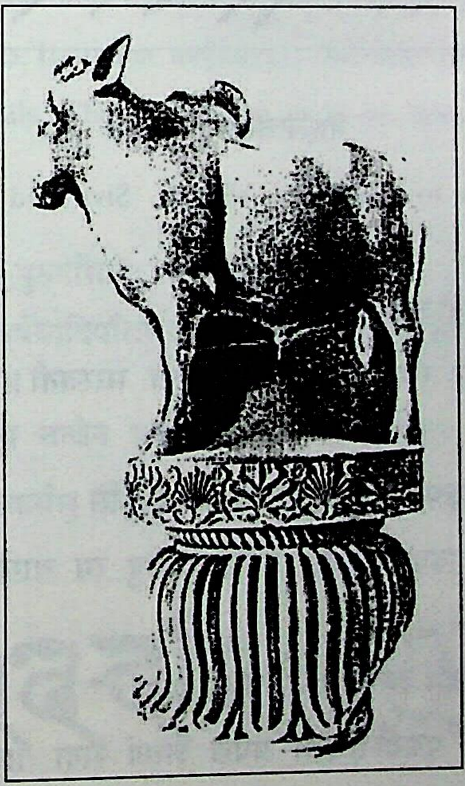


CC0. In Public Domain. Digitized by Muthulakshmi Academy

(पदपाठः)

वषट्। ते। विष्णो इति। आसः। आ। कृणोमि। तत्। मे। जुषस्व। शिपिऽविष्ट। हव्यम्। वर्धन्तु। त्वा। सुऽस्तुतयः। गिरः। मे। यूयम्। पात। स्वस्तिऽभिः। सदा नः॥

(The mantra is a repitition of 7,99,7; it has already been explained there)

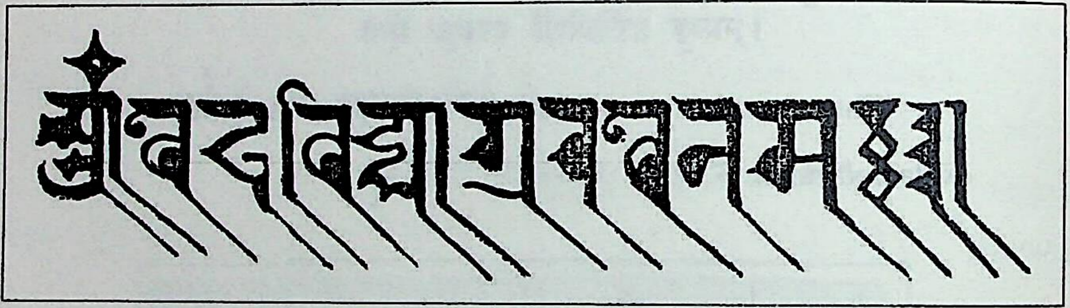


CC0. In Public Domain. Digitized by Muthulakshmi Academy

APPENDIX ONE

SARVĀNUKRAMA-PARIBHĀSHĀ OF UVAṬA

उवटाचार्यकृता सर्वानुक्रमपरिभाषा ।।



मङ्गलाचरणश्लोकानि ।।

(prayers to Sarasvatī, Vishṇu, Śiva and Gaṇeśa)

चतुर्मुखमुखाम्भोजवनहंसवधूर्मम
मानसे रमतां नित्यं सर्वशुक्ला सरस्वती ।।१ ।।

सचराचरमुनिमान्ये चतुराननवदनकमलवनहंसि ।
मम हृदयकमलकोटरकंगतवचनेषु रम वाग्देवि ।।२ ।।

लक्ष्मीधरं परं देवं चक्रिणं शङ्खधारिणम् ।
विष्णुं पद्मदलाभासं प्रपद्ये शरणं सदा ।।३ ।।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

कर्तारं सर्वशास्त्राणां वन्देऽज्ञानरिपुं भवम्।
स्रष्टारं सर्वलोकानां पातारं क्षयकारिणम् ॥४॥

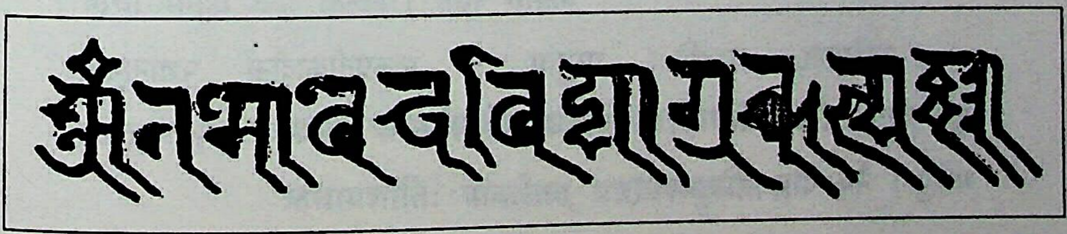
अगजाननवीक्षणदृष्टतनुं त्रिजगत्यतिसंस्तुतपादयुगम्।
त्रिपुरान्तकबाणविनाशकरं जगतः पितरं प्रणमामि सदा ॥५॥

गन्थकार प्रतिज्ञा॥ **(purpose of the proposed work stated)**

The fulfilment of the scriptural tradition (āmnāya) is secured by first understanding the seer etc. of each hymn. Without understanding the true import of the details (tattvena avijñāya), the mantras must not be recited or employed in rituals. The knowledge of these details constitutes a śāstra by itself.

इहाम्नायश्च पुरुषसिद्धेः कारणमिष्यते।
आर्षेयादिपरिज्ञानं कर्तव्यमिति तत् कुतः ॥६॥

न त्वविज्ञाय तत्वेन इमान् मन्त्रान् प्रयोजयेत्।
तत्कर्मसु प्रयुक्तत्वात् फलं प्राप्नोति दर्शनात् ॥७॥



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(१)

अथ परिभाषा आरभ्यते ॥

Now the Paribhāshā begins. Paribhāshā means a general principle, rule or maxim, explanatory or definitive in character, intended to help interpretation of the text or the application to other rules. The expression 'atha' has three meanings: 'thereafter' (ānantarya), 'on fulfilling the requirement of eligibility' (adhikāra), and 'invocation of blessings' (maṅgala). All three meanings are applicable here.

अथ ऋग्वेदाम्नाय इति ॥१,१॥

तत्रायमथशब्द आनन्तर्याधिकारमङ्गलार्थेषु द्रष्टव्योऽर्थत्रयसंभवादिति। कथमिदं संभवेदिति तदुच्यते। ऋग्वेदस्याधीतस्य हि सामर्थ्यफलसंवित् सदेदमारभ्यते। इत्यानन्तर्यार्थः। मङ्गलार्थता च स्वभावभेदादेव। तथा चोक्तम्-

ॐकारश्चाथशब्दश्च द्वावेतौ ब्रह्मणः पुरा।
कण्ठं भित्वा बहिर्यातौ तेन माङ्गलिकावुभौ॥

अधिकारः प्रस्तुतिः। प्रस्तुता च सूक्तप्रतीकादीनां पञ्चानामपि सूक्तमाशास्त्रपरिसमप्तेर्द्रष्टव्या। नन्वेतेऽर्थाः कथमेकस्य शब्दस्य सकृत्प्रयुक्तस्य भवेयुः। नैष दोषः गोशब्दवत्।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

वाग्दिग्भूरश्मिवज्रेषु पशक्षिस्वर्गवारिषु
दशस्वर्थेषु मेधावी गोशब्दमुपलक्षयेत् ।।

(Ṛgveda is a collection of ṛks, signifying prayers, praises or experiential statements. It consists of sūktas or hymns, which are complete utterances of the seers in the form of several ṛks or mantras. The sūktas are of different kinds, some being utterances of the same seer, some addressed to the same deity, some in the same metrical form, and some pertaining to the same theme.

ऋग्वेद

ऋचां समूहो वेदः ऋग्वेदः। तथा चोक्तम्

ऋचां दशसहस्राणि ऋचां पञ्चशतानि च
ऋचामशीतिः पादश्चैतत् पारायणमुच्यते ।।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

स एव चाम्नायोऽभ्यस्यत इति कृत्वा धातोस्तदर्थत्वात्। म्ना इत्यस्य अभि- आङ्पूर्वस्य हि कर्मणि यत्वं तस्यैतद् रूपम्। अकर्तरि च कारके संज्ञायामित्यनेन। शाकलक इति। तद्दृष्टत्वात्। शैशरीयकमित्यभिधीयते। केचिदाहुः खैलिकव्यावृत्यर्थमिदं द्रष्टव्यम्। खैलिकानामनादेशोस्मिन्ग्रन्थ इति। सूक्तप्रतीक-ऋक्संख्येत्यादि। सूक्तप्रतीकमाद्यः सूक्तावयवः। तत्र सूक्तं निराकाङ्क्षमृषेर्वचः। तदुक्तम्

संपूर्णमृषिवाक्यं तु सूक्तमित्यभिधीयते

चित्रं तद् दृश्यते चास्मिन्नेकस्यां बहुषु द्वयोः॥

(बृहद्देवतायां, १,२३)

वैविध्यमप्याहुः खल्वमीषाम्। तद्यथा। ऋषिसूक्तं देवतासूक्तं छन्दः सूक्तमर्थसूक्तमिति। तत्र ऋषिसूक्तानि यावन्ति सूक्तान्येकस्य वै कृतिः।

स्तूयेतैका तु यावत्सु देवतायास्तदुच्यते।

समानच्छन्दसो यास्तु तच्छन्दः सूक्तमुच्यते।

यावत्स्वर्थः समाप्येत अर्थसूक्तं वदन्ति तत्॥

(बृहद्देवतायां १,१४-१६)

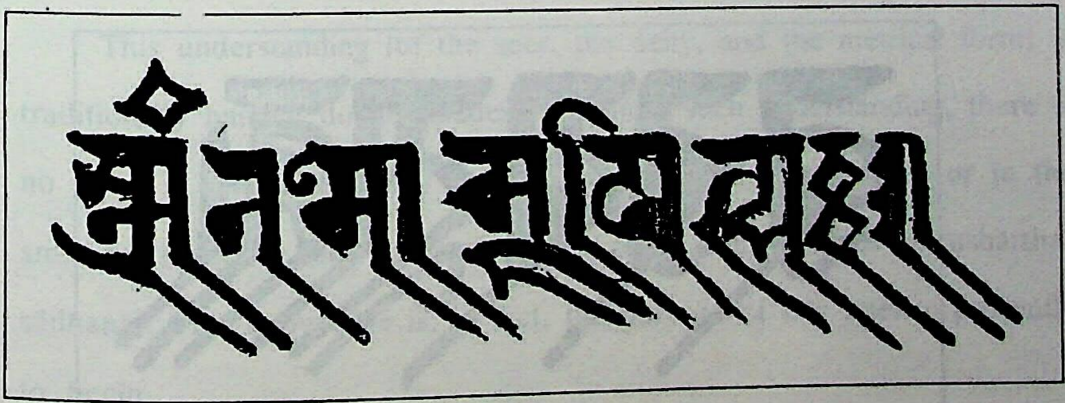
CC0. In Public Domain. Digitized by Muthulakshmi Academy

इति वृद्धाचार्याः। ऋक्संख्येत्यस्मिन्नृच इति ऋषयो मन्त्रदृशः। ते चतुर्विधाः।
ऋषयः ऋषिकाः ऋषिपुत्राः स्वयंभुव इति। तदुक्तम्

ऋषीणामृषिपुत्राणामृषिकाणां स्वयंभुवाम्
तथा नामाभिजानीयाद् यथैषां मन्त्रदृष्टयः॥

प्रवरैर्ये समाम्नाता ऋषयस्त इति श्रुतिः।
तत्पुत्रपौत्रनप्तार ऋषिपुत्रा इति स्मृताः॥

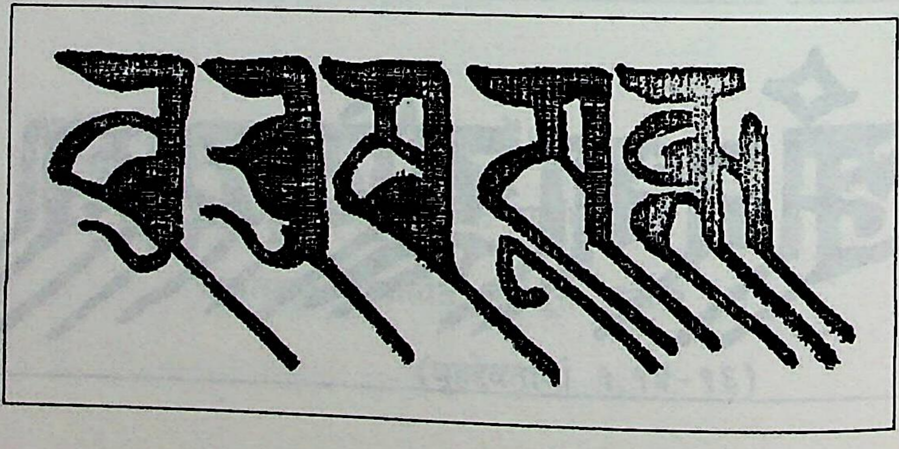
राजन्यवैष्यवृषिकाःस्त्रियः सतिर्यग्योनयः।
देवदैत्याप्सरोनद्यो गन्धर्वास्ते स्वयंभुव इति॥



CC0. In Public Domain. Digitized by Muthulakshmi Academy

The seers of the mantras (mantra-dṛshṭayah) are of four kinds: those belonging to one lineage (called ṛshis); those who are descendents of the seers (ṛshi-putras); those who are rulers, merchants, or women (ṛshikā); and those who are gods, giants, celestial minstrels or rivers (svayam-bhuva). The deities too are of many kinds (thirty-three and six dieties), as are the metrical forms (fourteen in number from Gāyatri to Anudhṛti). The themes, of course, are numerous.

देवताया अपि वैविध्यमेव। तत्र शौनकमिति। तास्त्रयस्त्रिंशत् षट्। त्रयोऽध्यर्थ एकत इति वक्ष्यति। त्रित्वैकत्वपक्षौ तत्रैव विदर्शयिष्यामीति। छन्दांसि खल्वपि नानाविधान्येव। गायत्र्यादीन्यतिधृतिपर्यन्तानि चतुर्दशैव। कृत्यादीनां खैलिकत्वादनादेशोऽस्मिन् ग्रन्थ इति। एतान्यनुक्रमिष्यामो व्याख्यास्याम इति



CC0. In Public Domain. Digitized by Muthulakshmi Academy

अनेकार्थत्वाद् धातूनामिति। सूक्तप्रतीकादेश्च पञ्चकस्य प्रतिसूक्तमुपस्थापनं वेदितव्यमाशास्त्रपरिसमाप्तेः।

An example is given 'Sahasra-śīrshā' (the pratīka or designation of the sūkta or hymn), 'shoḍaśa' (sixteen, which is the number of ṛks or mantras in the hymn), 'nārāyaṇah' (the name of the ṛshi or the seer), 'paurusham' (the deity or devatā being Purusha), 'ānushṭubham trishṭubh antam' (the metrical form or chhandas of the entire hymn is anushṭup, the last verse or the ṛk being in trishṭup form)

अत्रोदाहरणम्। सहस्रशीर्षा षोडश नारायणः पौरुषमानुष्टुभं त्रिष्टुबन्तम्। तत्र सहस्रशीर्षेति सूक्तस्य प्रतीकम्। षोडशेत्यृक्संख्या। नारायणेत्यृषिः। पौरुषमिति देवता। आनुष्टुभं त्रिष्टुबन्तमिति च्छन्द इति।

This understanding (of the seer, the deity, and the metrical form) is traditionally handed down (upadeśa). Without such understanding, there is no point in undertaking any ritual prescribed in the brāhmaṇas or in the smṛti-texts, for the sake of the attainment of the human values (purushārtha-sādhanā). This knowledge is, in fact, the purpose of this science presently to begin.

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(२)

ऋषिच्छन्द

आह। कुतः पुनरेतज्ज्ञानं भगवतः किं प्रातिभमाहोस्त्विदागमपूर्वकमिति। उच्यते। ''यथोपदेशम्''। यस्य यथाविधि उपदेशः। उपदेशशब्देन चात्र श्रुतिदर्शनान्येव विवक्षितानि। तद्यथा। ''इन्द्रस्य नु वीर्याणि प्रवोचम्'' इति पञ्चदशर्चमित्यृक्संख्या॥

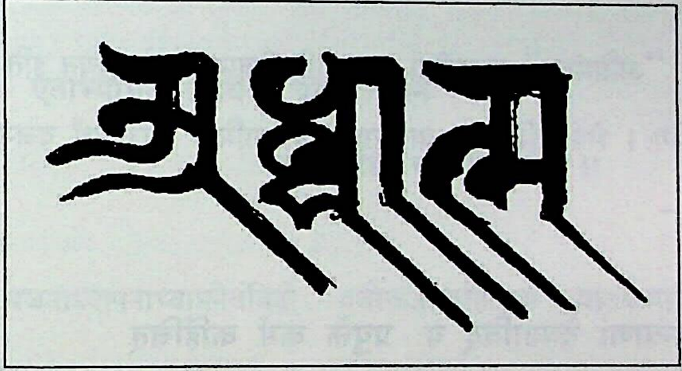
हैरण्यस्तूपीयमित्यार्षम्। प्रदेशान्तरे इन्द्रस्यैवाथैतदिन्द्रस्य निष्केवल्यमिति दैवतम्। जनिष्ठा उग्रः सहसे तुरायेति। गौरिवीतमित्यार्षम्। जनवन्मरुत्वतीयमिदिवतम्। एतस्मिंस्त्रैष्टुभे निविदं दधातीति च्छन्दः॥

इत्येवमादि तत्र तत्रान्वेष्टव्यं स्यादेवम्प्रतिपादितेऽस्मिन्नर्थेऽस्यारम्भानुपपत्तिः। नहि श्रुतिप्रकाशितेष्वर्थेषूत्कर्षः कश्चिदस्तीति। न खल्वासां परे न तावत् कृत्स्नोपदेशात् स्मार्तेन चोपनयनादिनैतत् समानम्। यद्वा यथोपदेशमिति यथैव भगवता शौनकेनोपदिष्टं तथैवानुमिष्याम इत्यभिप्रायः। अथापि स्यात्। भगवता शौनकेनोपदिशता कात्स्न्येर्येन नोपदिष्टमिति। ततस्तद्दोषप्रसक्तिरित्युच्यते। न खल्वस्ति हि विशेषो लाघवं नाम। तत्र ह्येतत् विप्रकीर्णम्।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

तदिह संक्षेपेणोपसंहृत्य काण्डानुसमयन्यायेन च सुखावबोधनार्थं कथ्यत इति विशेषः। आह। प्रयोजनाभावादस्यारम्भावादस्यारम्भानुपपत्तिः। न खल्वारब्धव्यम्। अस्ति प्रयोजनम्॥

न ह्येतज्ज्ञानमृते श्रौतस्मार्तकर्मप्रसिद्धिः।



The science is justified on the ground that the knowledge of the mantras in the corpus is necessary for the rituals prescribed to be performed (yajana) and also for a systematic study of the corpus (adhyayana), both of which facilitate the attainment of ultimate welfare (śreyas).

हिशब्दो यस्मादर्थो यस्मादिदमन्तरेणाशेषपुरुषार्थसाधनानां कर्मणामप्रसिद्धिः तस्मादिदमारब्धव्यम्। प्रसिद्धिश्चात्र फलसिद्धिर्विवक्षिता। एवमेतत्। प्रशब्दप्रयोगात्। अन्यथा

CC0. In Public Domain. Digitized by Muthulakshmi Academy

हि धात्वर्थमात्रसिद्धिः। केन बोध्यते। श्रौतस्मार्तानि च प्रसिद्धान्येव। कुत एतत् सर्वमिति चेत्। उच्यते॥

मन्त्राणां ब्राह्मणार्षेयच्छन्दोदैवतविद्
याजनाध्यापनाभ्यां स श्रेयोऽधिगच्छति ॥१,३॥

मन्त्राणां "अग्निमीळ" इत्यादीनां ब्राह्मणादिपरिज्ञानाच्छ्रेयो दृश्यत इति समुदायार्थः। तत्र ब्राह्मणं विनियोगः। शेषं प्रसिद्धम्। याजनाध्यापनाभ्यामिति प्रदर्शनार्थं यजनाध्ययनादीनामपि। तथा चोक्तम् –

मन्त्राणां देवताविद् यः प्रयुङ्क्ते कर्म कर्हिचित्
जुषन्ते तस्य देवासो हविर्नादेवताविदः।
स्वाध्यायमेव योऽधीते मन्त्रदैवतविच्छुचिः।
असत्तसदपि स्वर्ग सत्रसद्भिरपीड्यते॥

(बृहद्देवतायां ८,१३१-३)

It cannot be said that while such knowledge facilitates ones welfare, an ignorance in this matter would be no default on his part, and that therefore it is optional. Without this knowledge, the mantras employed in ritual or

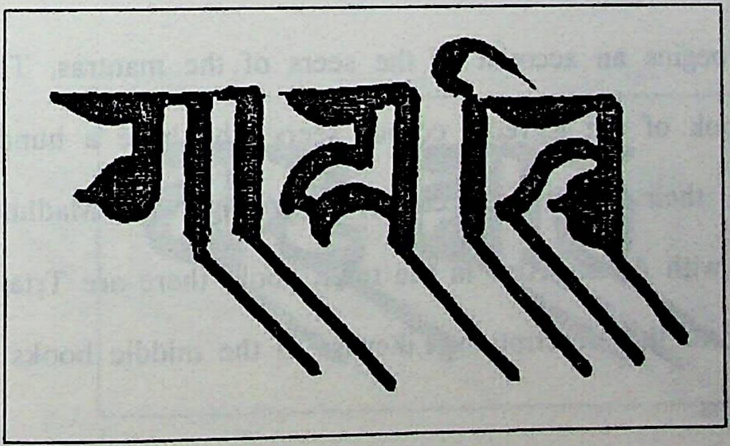
CC0. In Public Domain. Digitized by Muthulakshmi Academy

for study would be stale, inane, ordinary and useless (yātayāma). One who undertakes a ritual or study without this knowledge would be like dead wood, or would be like one falling into a pit; he might even acquire sin.

स्यादेतत्। परिज्ञाने श्रेयोऽधिगमोऽपरिज्ञाने दोषाभाव इति। तन्न

एताभ्यामेवानेवंविदो यातयामानि
च्छन्दांसि भवन्ति ॥१,४॥

एताभ्यां यजनाध्यापनाभ्यामनेवंविदो यथोक्तज्ञानरहितस्य यातयामानि निर्वीर्याणि च्छन्दासि भवन्ति।



CC0. In Public Domain. Digitized by Muthulakshmi Academy

स्थाणुं वर्च्छति गर्ते वा पात्यते प्रमीयते

वा पापीयान् भवतीति विज्ञायते ॥१,५॥

स्थाणुं वर्च्छति स्थावरत्वं प्राप्नोति गर्ते श्वभ्रे वा पात्यते। धर्माध्याक्षेणेति सामर्थ्यात्। प्रमीयते हिंस्यते। कुत एतत् सर्वमिति चेत्। यतः पापीयान् भवतीति विज्ञायते इति। च्छन्दोगाः खल्वेवं पठन्तीत्येवमव-बोधयति। तच्चार्षाद्यवबोधक्रियाप्रवृत्यङ्गपरतयैव द्रष्टव्यम्। अर्थवादत्वात्। एवं प्रयोजनाद्यभिधायाहा॥

(३)

अथ ऋषयः। (३,२)

शतर्चिन आद्ये मण्डले ॥३,३॥

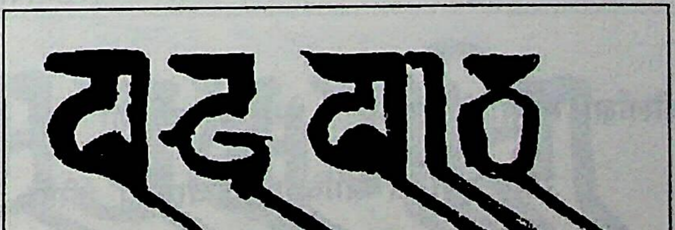
Now begins an account of the seers of the mantras. There are in the first book of the Ṛgvedic corpus seers who have a hundred ṛks or mantras to their credit (śatarchins), beginning with Madhuchchhandas and ending with Agasti. Also in the tenth book, there are Tṛta and others who answer to this description. Likewise in the middle books also, there are śatarchins.

CC0. In Public Domain. Digitized by Muthulakshmi Academy

अथानन्तरमृषयोऽभिधीयन्ते। तत्र शतर्चिनः प्रथमे मण्डले। मधुच्छन्दः प्रभृतयोऽगस्तिपर्यन्ताः सर्वे एते शतर्चिनः। ''अन्त्ये क्षुद्रसूक्तमहासूक्ताः''। अन्त्ये दशमे मण्डले त्रितप्रभृतयः संवननापर्यन्ताः क्षुद्रसूक्ता महासूक्ताः। ''मध्यमेषु माध्यमाः''। मध्यमेषु द्वितीयादिषु नवमावसानेषु गृत्समदप्रभृतयः कश्यपपर्यन्ता माध्यमा इति। इदमन्यदुच्यते। य एते खल्वमी मन्त्रदृशः सर्वे एते परस्यैव विभूतिः। कुत एतदिति चेत्। ऐतरेयके ह्यस्यार्थस्य प्रसिद्धत्वात्। तत्र ह्येष इमं लोकमभ्यार्चदित्यादिनादित्यान्तरपुरुषमधिकृत्याह तस्माच्छतर्चिन इत्याचक्षते। एतमेव सन्तं तस्मात् क्षुद्रसूक्ता इत्याचक्षते। एतमेव सन्तमिति ततश्चाशेषमन्त्रदृगधिकारावस्थः परमात्मैवादित्यमण्डले नीलपुण्डरीकाक्षो नारायण इति सिद्धं तत्॥

क्वचित् कथं चिदविशेषितं

ब्रह्मर्षिमस्त्रियमनुक्तगोत्रमाङ्गिरसं विद्यात् ॥२,३॥



CC0. In Public Domain. Digitized by Muthulakshmi Academy

A Paribhāsha is given here regarding the seers whose family is unspecified to be taken as of Āngirasa lineage. The exceptions are the women-seers mentioned in *Bṛhad-devatā*: (२,८२-८४)

परिभाषेयम्। अङ्गिरसान्वयोच्चारणपरिजिहीर्षया क्रियत इति आङ्गिरसमेच्चारणमित्यनेनाभिप्रायेण। क्वचित् प्रदेशान्तरे केनचित् तद्धितानाविशेषितं ब्रह्म-ऋषिम्। अक्षत्रियादि अस्त्रियं स्त्रियो वर्जयित्वा तासां वचनवर्गाः त्रयो देवतास्तावकाः प्रथमवर्गः द्वितीयः संवादः कृतो देवर्षिभिस्तृतीयस्त्वात्मस्तावक इति। तदुक्तम्

गोधा घोषा विश्वावारा अपालोपनिषन्निषत्
ब्रह्मजाया जुहूर्नामा अगस्त्यस्य स्वसादितिः॥

इन्द्राणी चेन्द्रमाता च सरमा रोमशोर्वशी
लोपामुद्रा च नद्यश्च यमी नारी च शश्वती॥

श्रीर्लाक्षा सार्पराज्ञी वाक्श्रद्धा मेधा च दक्षिणा
रात्री सूर्या च सावित्री ब्रह्मवादिन्य ईरिता:॥

(बृहद्देवतायां ३,८३,८४)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

एता वर्जयित्वा अन्योऽनुक्तगोत्र ज्ञेयः। तद्यथा। त्वमग्ने द्युभिस्त्वमाशुशुक्षणिरिति। हिरण्यस्तूपस्याविशेषितत्वादाङ्गिरसत्वम्। अविशेषितग्रहणात्। विशेषितस्य तु प्रदेशान्तरेऽपि नैवमवगन्तव्यम्। यथा सप्तमं मण्डलं वसिष्ठोऽपश्यदिति। इहान्वयानभिधानादपि प्रदेशान्तरे विशेषितत्वान्मित्रावरुणयोर्दीक्षितयोरित्यादिना पारिभाषिकं न भवति। अस्त्रियमिति च पर्युदासवचनात् पत्नी चास्याङ्गिरसी शश्वतीति वक्ष्यति। स्यादेतत्। ऋषिदैवतयोः स्तुत्यस्तावकभावस्य नियतत्वात् स्तुत्यैव देवता ऋषिश्च स्तुतिप्रयोक्तैवेति। तथा चाह

The seer and the deity in the mantras bear a particular relationship with each other: the deity is the object of adoration (stutya) the mantra is addressed to him, while the seer is the source of such adoration (stāvaka). The deity of a mantra is to be inferred from the fervour of the seer's adoration. The mantra is the seer's utterance, and whatever the mantra

CC0. In Public Domain. Digitized by Muthulakshmi Academy

speaks of is the deity. If the seer speaks of himself in the mantra, then he is the deity himself for that mantra.

अर्थमिच्छन्नृषिर्देवं यं यमाहायमस्त्विति
प्राधान्येन स्तुवन् भक्त्या मन्त्रस्तद्देवत एव सः॥
(तत्रैव १,६)

नैरुक्ताः खल्वपि यत्काम ऋषिर्यस्यां देवतायामर्थपत्यमिच्छन् स्तुतिं प्रयुङ्क्ते तद्दैवतः स मन्त्रो भवतीति देवतासत्वप्रतिपादनपरे काण्डे आहुः। यत्रैनं नास्ति हये जाये इत्यादिषु संवादेषु॥

यस्य वाक्यं स ऋषिः ॥२,४॥
या तेनोच्यते सा देवता ॥ २,६॥

आत्मन ऋषिरपि स्तूयमानो दैवतं भवति। दैवतमृषिरिति यथा। सूर्यस्येव वक्ष्यतो ज्योतिरेषामिति।

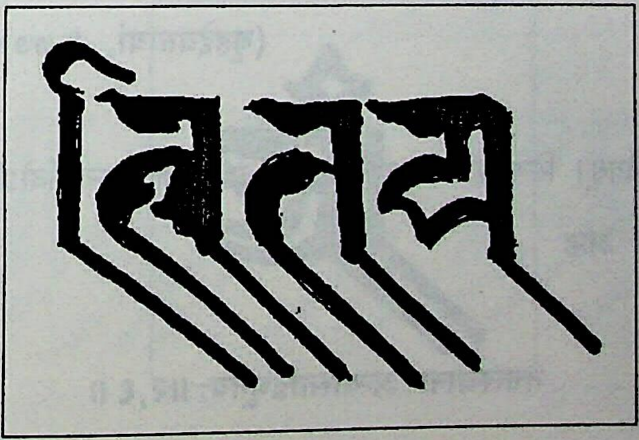
It is desire for the fulfilment of a purpose that prompts the seers to run after the deities through the mantras. Often, it is begging for a favour, without eulogy or adoration. The seer says "Oh, I run after this deity".

CC0. In Public Domain. Digitized by Muthulakshmi Academy

अर्थेप्सव ऋषयो देवताश्छन्दोभिरभ्यधावन् ॥२,३ ॥

प्रयोजनेप्सवः छन्दोभिर्मन्त्रैरुपधावन्। अस्तुतिपूर्वकं प्रार्थना। हन्ताहं देवतामुपधावामीति प्रयोगदर्शनात्। देवतास्वरूपनिर्दधारयिषयेदमाह

Now, about the deities of the mantras. There are but three of them, Agni on earth, Vāyu in the midregion and Sūrya in the sky. All other deities mentioned in the mantras are to be accommodated among these three, in accordance with the realms. All the deities belonging to the earth are to be looked upon as aspects of Agni. Likewise the deities of the midregion and the sky are to be identified with Vāyu and Sūrya respectively. The one deity of a realm becomes several deities, by manifesting his own power,



CC0. In Public Domain. Digitized by Muthulakshmi Academy

prowess and majesty. The deities are recognized severally by the functions that they seem to discharge; they acquire different designations accordingly.

अथ देवताः ॥३,८॥

तिस्र एव देवताः क्षित्यन्तरिक्षद्युस्थाना
अग्निर्वायुः सूर्य इति ॥३,७॥

एवकारकरणमवधारणार्थम्। ततश्चान्यासामास्वेवान्तर्भावः। तत्र पृथिवीस्थानानामग्नावेवान्तर्भावो द्रष्टव्यः। एवमुत्तरयोर्वर्गयोरिन्द्रे सूर्ये च। तथा चोक्तम्

अग्निभक्तिस्तवान् सर्वानग्नावेव समर्पयेत्
यदिन्द्रभक्तितश्चैन्द्रे सूर्ये सूर्यानुगं च तत्।
(बृहद्देवतायां, १,७७)

इति। स्यादेतत्। किमासां योजयति त एव प्रविभक्तानामन्तर्भावोऽभिहित आहोस्वित् प्रतिभेदानामेवेत्यत आह

तत्तत्स्थाना अन्यास्तद्विभूतयः ॥२,६॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

तासामग्न्यादीनां याः समानस्थानाः प्रथमोत्तममध्यमवर्गीया इत्यर्थः। तास्तासामेव विभूतयस्तिस्र एव योगैश्वर्यादनेकधा भवन्तीत्यर्थः। अथापि स्यादेकैकस्यां किं कृतो भेद इत्यत इदमुच्यते॥

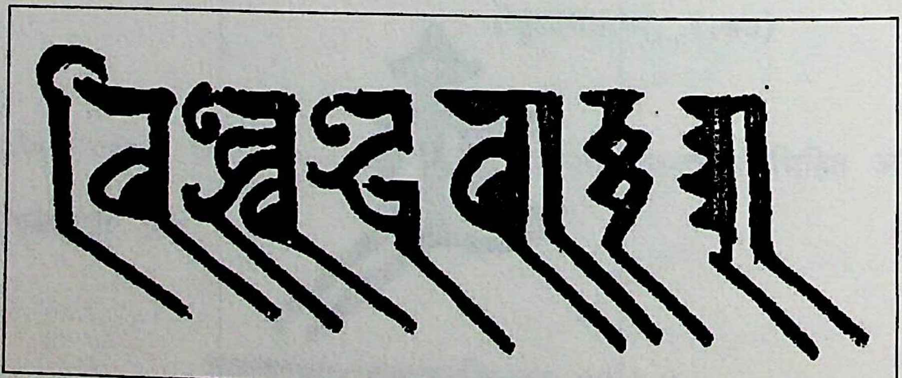
कर्मपृथक्त्वाद्धि पृथगभिधानस्तुतयो भवन्ति॥२,१०॥

कर्मनानात्वाद्धि देवतानानात्वम्। देवता खल्वनेकरूपा सती हव्यकव्यप्रतिग्रहणाय लोकानुजिघृक्षया संप्रदानमनुभवन्ती प्रति कर्म भिद्यत इति। यद्वा कर्मपृथक्त्वाज्जगद्व्यापारपृथक्त्वादित्यर्थः। शीतोष्णवर्षपवनादिभिः सर्वास्तैस्तैरभिधानैर्योगिकैः स्तूयन्ते। यथा लावकः पाठक इति। एवं तावदौपाधिके नानात्वमुक्तम्। अथेदानीं पारमार्थिकमेकत्वमभिधित्सन्नाह॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Really, however, there is but one deity, the one great soul (mahān ātmā), the self of all beings, the source of all things, living and nonliving. Although he is all-pervading, his special centre of manifestation is the solar orb. Therefore, Sūrya is regarded as this one primary deity. Two are his aspects: specific appearances (vibhava), and transcendental (parā). The former is in countless manifestations, while the latter is beyond all words and understanding. The sun is the origin and destination of all the worlds, and is a special manifestation of the Onc Deity. It is in fact Prajāpati (the creator and protector of the worlds), the womb of the real as well as the unreal, the immutable and eternal Brahman.

एकैव वा महानात्मा देवता ॥२,११॥



एवकारमवधारणार्थम्। वाशब्दः पक्षव्यावृत्यर्थः। नानात्वपक्षमौपचारिकं व्यावर्तयति। महानात्मेति। संसार्यात्मनो व्यावर्तयति। योऽसौ चराचरबीजभूतः सर्वात्माखिललोकनाथः तस्य च विशेषावस्थानमादित्यमण्डलमित्यर्थः॥

स सूर्य इत्याचक्षते ॥२,१२॥

द्वयो हि देवतागतिर्विभवावस्था परा च। तत्र पराशेषविशेषातीता शब्दानभिलप्या। विभवावस्था त्वनेकाधिकाररूपानन्त्यात् तेन तेन भेदेनावस्थिता च। या मण्डलविशेषेणावस्थाय संसारयात्रां संपादयतीत्यत इदमुक्तं स सूर्य इत्याचक्षत इति। आह॥

भवद्भूतभविष्यस्य जङ्गमस्थावरस्य च
अस्यैके सूर्यमेवैकं प्रभवं प्रलयं विदुः॥
असतश्च सतश्चैव योनिरेषा प्रजापतिः
यदक्षरं चाव्ययं च यच्चैतद् ब्रह्म शाश्वतम्॥

(बृहद्देवतायां, १,६१-६२)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

इति वृद्धाचार्या आहुः। किं पुनः कारणम्। यदिन्द्रादीनुत्सृज्य सूर्यमेवाचक्षते॥

Why indeed do they speak of Sūrya as the One Deity, while there are other major deities like Indra? It is because Sūrya is the causative principle of all creation, and is the self abiding in all creatures (kshetrajñānām). Kutsa the seer describes Sūrya as the Self (ātmā) of all things moving and unmoving. All other deities merely reflect Sūrya's power and glory (vibhūti). When the mantras describe various deities, it is only Sūrya that is meant. This is the correct and comprehensive view (samyag-darśana), and all study of the Vedic texts has this understanding as its objective.

स हि सर्वभूतात्मा ॥२,१३॥

स सूर्यः कारणात्मना क्षेत्रज्ञानां च स एवावस्थित इति। कुत एतदिति चेत्।

तदुक्तमृषिणा सूर्य आत्मा जगतस्तस्थुषश्चेति ॥२,१४॥

तदेतदुक्तमृषिणा कुत्सेन। चित्रं देवानामुदगादनीकमित्यादिना। चित्रमनेकप्रकारं लोहितादिरूपसमवायं च। उदगादुद्गच्छति। अनीकं समूहो देवतारूपो देवतानामिति संबन्धः

CC0. In Public Domain. Digitized by Muthulakshmi Academy

रश्मिसमूहरूपमित्यर्थः। एते वै रश्मयो विश्वे देवा इति श्रुतेः। चक्षुर्मित्रस्य वरुणस्याग्नेः। मित्रादिग्रहणं प्रदर्शनार्थम्। आ प्रा आपूरयति। द्यावापृथिव्या अन्तरिक्षं च सर्वगतत्वात्। सूर्य आत्मेत्युक्तार्थम्। यास्तु खल्वग्न्यादयो देवता लोकाधिपतित्वेनोक्तास्तिस्रस्ताः सहान्याभिर्गुणत्रयनिर्दिष्टाभिः स्वविभूतिभिः॥

तद्विभूतयोऽन्या देवताः ॥२,१५॥

तस्यैव मण्डलाधिकारकरण स्यानेकाधिकाररूपेणावस्थिता इत्यर्थः।

तदप्येतदृचोक्तम्। ''इन्द्रं मित्रं वरुणमग्निमाहुरिति'' ॥२,१६॥

सर्वैरेव मन्त्रगतदेवताभिधानैः स एव अभिध्यायत इत्यर्थः। एवं यतः सम्यग्दर्शनमित्यस्मादेव दर्शनात् स्वाध्यायादेव परमदेवताप्राप्तिर्भवतीति। तदुक्तं स्वाध्यायमेवाधिकृत्य

स ब्रह्मामृतमत्यन्तं योनिं सदसतोर्ध्रुवम्।
महच्चागुणं विश्वेशं विशन्ति ज्योतिरुत्तमम् इति॥
(बृहद्देवतायां ८,१४०)

स्यादेतत्। देवताकत्वप्रतिपादनेनैवोक्तं दैवतं किमिदानीं प्रतिसूक्तमुच्यत इति॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

यथाभिधानं त्वनुक्रमिष्यामः ॥२,१७॥

यद्यस्याभिधानमिन्द्रादि भवेत् तेनैव सूक्तभाजा वा निपातभाजा वा यद्यत्रोपलभ्यत इति॥

प्रायेणैन्द्रे मरुतः॥ २,१८॥

स्तूयत इति वाक्यशेषः। परिभाषेयं मरुद्द्वितीयप्रापणार्थमन्तरेणापि वचनम्॥

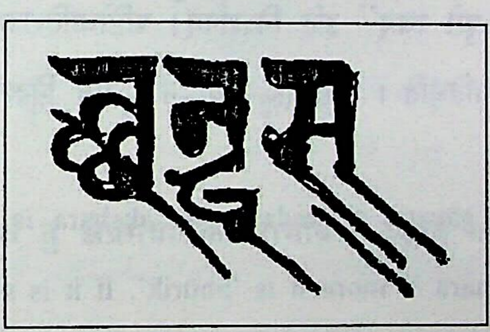
राज्ञां च दानस्तुतयः ॥३,१९॥

प्रायेणैन्द्र इत्येतदनुवर्तते। इयमपि परिभाषैव राज्ञांदानस्तुतेरनुच्चारणार्थेन्द्रे सूक्ते॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(३)

Now about the metrical forms of the mantras. There are fourteen of them: they are in order: Gāyatri, Ushṇik, Anushṭup, Bṛhatī, Paṅkti, Trishṭup Jagatī, Ati-jagati, Śakvari, Ati-Śakvari, Ashṭvati, Ashṭi-dhṛti, Ati-dhṛta. The metrical forms begin with Gāyatrī (24 aksharas) and each of the next form is made by an increase of four aksharas.



अथ च्छन्दांसि ॥३,१॥

अथेत्याधिकारार्थः। छन्दांस्यधिकृतानि वेदितव्यानि। कानि पुनस्तानि कियन्ति वा॥

गायत्र्युष्णिगनुष्टुब्बृहती पङ्क्तित्रिष्टुब्जगत्यतिजगतीशक्वर्यति

शक्वर्यष्ट्यत्यष्टिधृत्यतिधृतः ॥३,२॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

एतानि चतुर्दश च्छन्दांसि। एष एव क्रमः। कृत्यादीनां तु सप्तानामत्रावचने यथोक्तकारणम्॥

चतुर्विंशत्यक्षरादीनि चतुरुत्तराणि ॥३,३॥

गायत्र्यादीन्येकविंशतिरपि चतुरुत्तराण्येवेह चतुर्दश विवक्ष्यन्ते। तत्राद्यं सप्तमं वर्गं सविकारं वक्ष्यत्युत्तरस्तूच्यते। तत्र च पादविशेषाभावाद् विशेषसंज्ञाभावोऽक्षरसंख्ययैवात्राध्यवसायः कर्तव्यः। तत्रातिजगती द्विपञ्चाशदक्षराणि। ''तमिन्द्रं जोहवीमि'' इति निदर्शनम्। षट्पञ्चाशत् तु शक्करी। ''प्रोष्वस्मै पुरो रथम्'' इति निदर्शनम्। षष्टिरेवातिशक्करी। ''सुषुमायातम्'' इति निदर्शनम्। षट्सप्ततिस्त्वतिधृतिः। ''स हि शर्धो न'' इति निदर्शनम्॥

When in the gāyatrī chhandas, one akshara is less it is known as 'nichṛt', if one akshara is more it is 'bhūrik'. If it is short of two aksharas it is 'virāṭ', if two aksharas exceed it is 'svarāṭ'. The number of aksharas is the only factor that determines the chhandas.

एकेनोनाधिकेन निचृद्भुरिजौ ॥३,४॥

एकेनाक्षरणोना निचृद् भवति। यथा ''वरिवो धातमो भवेति''। अतिरिक्ता भुरिक्। यथा ''परि धामानि यानि ते'' इत्यादि॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

द्वाभ्यां विराट्स्वराजौ ॥३,५॥

ऊनाधिकग्रहणमनुवर्तते। तत्र द्वाभ्यामूना विराड् भवति। अधिकं स्वराट्। तद्यथा ''यः शुक्र इव सूर्यो हिरण्यमिव रोचते। युवाकुहि शचीनाम्'' इति च। इयं हि त्रिभिरप्यूना विराडेव। शौनकाचार्यवचनात्। चतुर्भिरपि यदि स्याद्यथानन्तरं व्यूहाभावात्। तथा चाभियुक्तः श्लोकः-

यास्तु काश्चित् तु बह्व्योऽपि गायत्र्यो हीनतां गताः।
अक्षरैर्बहुभिस्ताश्च गायत्र्य इति धारयेत्॥

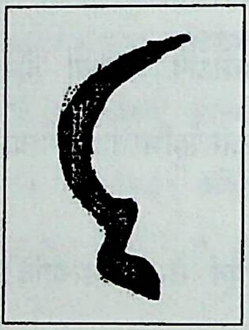
स्वराट् खल्वपि। ''घृतं न पूतं तनूः'' इत्यादि॥

पादपूरणार्थं तु क्षैप्रसंयोगैकाक्षरीभावान् व्यूहेत् ॥३,६॥

व्यूहसंभवे व्यूहयेत्। क्व संभवति। क्षैप्रसंयोगैकाक्षरीभावेषु। पादपूरणार्थं व्यूहयेत्। विभजेदित्यर्थः। तत्र क्षैप्रसंयोगो यवकारसंयोगः। एकाक्षरीभावाः खल्वपि प्रश्लिष्टाभिनिहितादिसन्धयः प्रातिशाख्योपादिष्टाः। ''समानाक्षरे संस्थाने'' (ऋक्प्रातिशाख्ये २,६) इत्येवमादिना अथाभिनिहितः (तत्रैव २,१३) इति च। एष्वेन व्यूहः कर्तव्यः। तद्यथा। ''उद्वत्स्वस्मा अकृणोतना तृणम्'' (१.१६१.११) इति। पूरणार्थमिति वचनादिह न भवति। ''प्रत्यग् ग्रभीष्म नृतमस्य नृणाम्'' इति। पादस्यान्यूनत्वात्। अत एव च ''अगोह्यस्य

CC0. In Public Domain. Digitized by Muthulakshmi Academy

यजस्तनागृह'' इत्यत्र द्वयोरेकस्यैव व्यूहेन पादपूरणसिद्धेर्द्वितीयस्य न कर्तव्यः। एकाक्षरीभावाः खल्वपि। ''एता यामोपगव्यं त इन्द्रम्'' इति। अत्रापि पादपूरणप्रयोजनाद्य एते एकाक्षरीभावास्त्रयः तत्र प्रथमस्यैव व्यूहेन पूर्णत्वादुत्तरयोर्न कर्तव्यः। एवं तावद् द्वितीयो वर्गः सोऽत्र सकलो व्याख्यातः॥



आद्ये तु सप्तवर्गे पादविशेषात् संज्ञाविशेषाः ॥३,७॥

ताननुक्रामन्त एवोदाहरिष्यामः ॥३,८॥

गायत्र्यादिजगत्यन्ते पादविशेषात् पदाक्षरादिलक्षणसंज्ञाविशेषाः पदपङ्क्त्यादयः। ताननुक्रामन्त एवोदाहरिष्यामो दर्शयिष्याम इत्यर्थः। समुदायार्थः समर्पणं हि तद्वक्ष्यमाणस्यैव बोधनार्थं क्रियते॥

विराड्रूपा विराट्स्थानाश्च बहूना अपि त्रिष्टुभ एवेत्युद्देशः ॥३,९॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

विराडपेत्यादि तु प्रमादपाठो गतार्थत्वात्। तावदिदं विद्यते। एतावपि पादविशेषादेव संज्ञाविशेषादिति केचित्। अपरे तु ब्रुवतेऽस्ति हि प्रयोजनम्।

अक्षराण्येव सर्वत्र निमित्तं बलवत्तरम्।
विद्याद् विप्रतिपन्नानां पादवृत्यक्षरैर्ऋचाम्॥

इति शौनकाचार्यवचनात्। ततश्चानयोर्विप्रतिपन्नपादत्वात् "शुभ्रं नु ते" (२,११.४) इत्यादिषु पङ्क्तित्वमथाशङ्क्येत अतस्तन्निवृत्यर्थमिदं वचनमिति॥

तत्र दशैकादशद्वादशाक्षराणां वैराजत्रैष्टुभजागता
इति संज्ञाः ॥३,१०॥

परिभाषासिद्ध्यर्थं चेयमवान्तरपरिभाषा। कथमुत्तरत्र ह्यनया परिभाषया संव्यवहारदर्शनात्। तत्र तेषु पादविशेषेषु दशाक्षरादिषु यथासंख्येन वैराजादयः संज्ञा बोद्धव्याः। वक्ष्यति वैराजौ जागताविति ॥

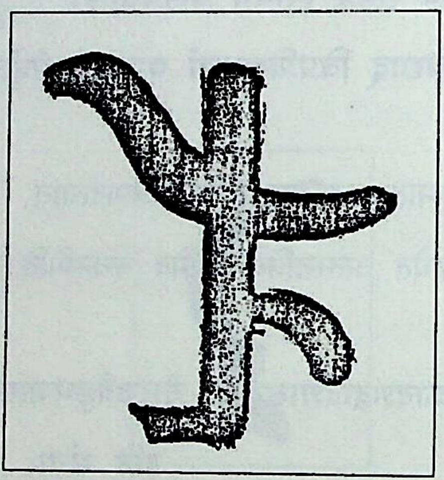
अनादेशेऽष्टाक्षराः पादाः ॥३,११॥

प्रत्येया इति वाक्यशेषः। यत्राक्षरसंख्या नादिश्यते पादस्य तत्रेदमुपस्थितं बोद्धव्यम्। यथा त्रिपदा गायत्री॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

चतुष्पदाश्चर्चः ॥ ३, १२ ॥

अनादेश इति प्रकृतम्। यत्र यासां पादसंज्ञां नादिश्यते तत्रेदं द्रष्टव्यम्।



(४)

I Gāyatrī

This is the first of Vedic metres in the sense of being the most important. It has three pādas, each of which has eight aksharas (viz. a total of twenty-four aksharas. The very first mantra of Ṛgveda is in this metre. 23 aksharas:8/8/8

CC0. In Public Domain. Digitized by Muthulakshmi Academy

प्रथमं छन्दस्त्रिपदा गायत्री ॥ ४, १॥

प्रथममाद्यं प्रधानं वा च्छन्दः। त्रिपदा गायत्री त्रिभिरष्टाक्षरैः पादैर्वर्तत इति। अधिकारश्चाथायम् ''अग्निमीऴ'' इत्यादिषु॥

(1) Pada-paṅkti (svarāṭ-bhūrig-gāyatrī)

पञ्चकाश्चत्वारः षट्कश्चैकश्चतुर्थश्चतुष्को
वा पदपङ्क्तिः॥ ४, २॥

पञ्चकाश्चत्वारः पादाः यस्या ऋचः। एकश्च षळक्षरः चतुर्थश्चतुरक्षरो वा सा पदपङ्क्तिर्नाम स्वराट् भूरिग्गायत्री वेदितव्या । ''घृतं न पूतं तनूरग्ने तमद्य'' इति निदर्शने॥

(ii) Ushṇig-garbhā-gāyatrī

षट्सप्तैकादशा उष्णिग्गर्भा ॥४,३॥

यस्याः षट्सप्तैकादशाः पादाः क्रमेण भवन्ति सोष्णिग्गर्भानामगायत्री वेदितव्या। ''तामे अश्वयानाम्'' इति॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

The Three pādas have six, seven and eleven aksharas in order. 24 aksharas: 6/7/11

(iii) Pāda-nichṛt-gāyatrī

त्रयः सप्तकाः पादनिचृत् ॥ ४,४॥

त्रयः सप्तकाः पादाः यस्याः भवन्ति सा पादनिचृन्नाम गायत्री। ''युवा कुहि शतीनानिति'' ॥

Three Pādas each having 'seven aksharas (total 21 aksharas). 21 aksharas: 7/7/7.

(iv) Ati-nichṛt-gāyatrī

मध्यमः षट्कश्चेदतिनिचृत् ॥ ४,५॥

सप्ताक्षरयोर्मध्ये षळाक्षरो भवति। सा अतिनिचृन्नामगायत्री। ''पुरूतमं पुरूणाम्'' इति॥

It is the middle of the seven-akshara pādas, only six occur, it is 'atinichṛt' 20 aksharas: 7/6/7

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(v) Yava-madhyā-gāyatrī

दशकश्चेद्यवमध्या ॥४,६॥

सप्तकयोरेव दशाक्षरो यदि मध्ये स्यात् सा यवमध्यानामगायत्री। ''स सुन्वे य'' इति॥

It in the middle, ten aksharas are there, it is 'yava-madhyā' 24 aksharas:7/10/7 .

(vi) Vardhamānā - gāyatri

यस्यास्तु षट्कसप्तकाष्टकाः सा वर्धमाना ॥ ४,७॥

षट्कसप्तकाष्टकाः पादाः क्रमेणैव स्युः। सा वर्धमाना गायत्री। ''त्वमग्ने यज्ञानाम्'' (६,१३,१) इति॥

If the three padas have six, seven and eight aksharas in oder, it is 'vardhamānā' 21 aksharas: 6/7/8

(vii) Pratishṭhā-gāyatrī

विपरीता प्रतिष्ठा ॥ ४,८॥

अष्टसप्तकषट्काः यस्याः क्रमेण भवन्ति सा प्रतिष्ठा नाम गायत्री। ''आपः पृणीत भेषजम्'' इति॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

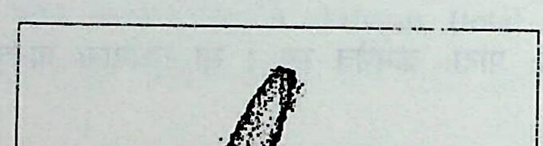
If the reverse is the order, viz., the three pādas have eight, seven and six aksharas, it is 'pratishṭhā' 21 aksharas: 8/7/6

(viii) Hrasīyasī-gāyatrī

द्वौ षट्कौ सप्तकश्च ह्रसीयसी ॥ ४, १॥

षट्कौ द्वौ सप्तक एकः सा ह्रसीयसी गायत्री । "प्रेष्ठमु प्रियाणाम्" इति॥

If among the three pādas, two have six aksharaś and one has seven, it is 'hṛsīyasī'. 19 aksharas: 6/6/7



CC0. In Public Domain. Digitized by Muthulakshmi Academy

(५)

II Ushṇik

द्वितीयमुष्णिक् ॥५,१॥

द्वितीयं छन्दः उष्णिक् नामाधिकृतं वेदितव्यम्॥ "त्रिपदान्त्यो द्वादशकः"॥ सा च त्रिभिः पादैर्वर्तते। पूर्वावष्टाक्षरौ पादौ तृतीयो द्वादशाक्षरः। "आग्नेवाजस्य गोमत" (१,७९,४) इति॥

This metre has three pādas, the first two having eight aksharas, and the third twelve aksharas. 28 aksharas: 8/8/12

(i) Pura-ushṇik

आद्यश्चेत् पुरउष्णिक् ॥४,२॥

आद्यो यदि द्वादशाक्षरः पुर-उष्णिक् ॥५,३॥

The first pāda here has twelve aksharas 28 aksharas: 12/8/8

(ii) Kakup-ushṇik

मध्यमश्चेत् ककुत् ॥५,३॥

मध्यमे पादे द्वादशाक्षरे ककुम्नाम भवति। "सुदेवः सम हासति" (४,४३,१४)॥

The middle pāda has twelve aksharas 28 aksharas: 8/12/8

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(iii) Kakumnyaṅkushira-ushṇik

त्रैष्टुभजागतचतुष्काः ककुम्न्युङ्कुशिरा ॥५,४॥

त्रैष्टुभजागतचतुष्काः यस्याः भवन्ति सा ककुम्नयङ्कुशिरा नामोष्णिग् ज्ञेया निचृत्। ''ददी रेक्णः'' (६.४६,२४)॥

This has the pādas with eleven, twelve and four aksharas. 27 aksharas:11/12/4

(iv) Tanuśirā-ushṇik

एकादशिनोः परः षट्कस्तनुशिरा ॥५.४॥

एकादशयोर्द्वयोः परः षळक्षरः पादो भवति यस्मिन् सा तनुशिरा नामोष्णिग् भवति। ''प्र या घोष'' (१.१३०.४) इति॥

Two pādas with eleven aksharas, followed by a pāda of six aksharas. 28 aksharas: 11/11/6

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(v) Pipīlikā-madhyā-ushṇik

मध्ये चेत् पिपीलिकमध्या ।।५,६।।

मध्ये चेत् षळक्षरो भवति सा पिपीलिकमध्या। "हरी यस्य सुजुजा" (१०.१०.४.३) इति निदर्शनम्।।

The middle pāda has six aksharas: 28 aksharas: 11/6/11

(vi) Anushṭub-garbhā-ushṇik

आद्यः पञ्चकस्त्रयोऽष्टका अनुष्टुब्गर्भा ।।५.७।।

आद्यः पञ्चाक्षरस्त्रयष्चाष्टकाः यस्या भवन्ति सा अनुष्टुब्गर्भा नाम। "पितुं नु स्तोषाम्" (१,१८७,१) इति निदर्शनम्।।

The first pāda has five letters, and the other three eight each. 29 aksharas: 5/8/8

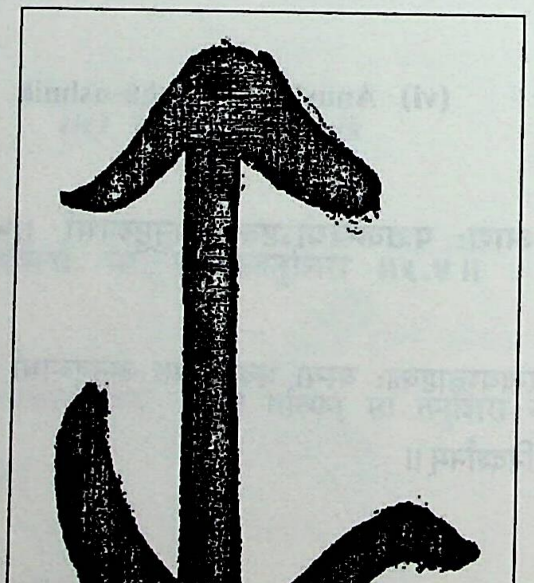
CC0. In Public Domain. Digitized by Muthulakshmi Academy

(vii) Vikṛta-ushṇik

चतुः सप्तकोष्णिगेव ॥५,८॥

चत्वारः सप्ताक्षराः पादाः यस्या भवन्ति सोष्णिगेव केवलाविकृतेत्यर्थः। ''नदं व ओदतीनाम्'' (७,६९,३) इति॥

Four Pādas each having seven aksharas: 28 aksharas: 7/7/7/8



CC0. In Public Domain. Digitized by Muthulakshmi Academy

III Anushṭup

तृतीयमनुष्टुप् ॥६,१॥

तृतीयं छन्दोऽनुष्टुप् नाम। सा खल्वनादेशादष्टाक्षरैः चतुर्भिः पादैर्वर्तत इति द्रष्टव्यम्। ‘‘गायन्ति त्वा’’ (१.१०.१) इति॥

This metre has four pādas each of which has eight aksharas (total of 32 letters): 32 aksharas: 8/8/8/8

(i) Mahāpada-paṅkti-anushṭub

पञ्च पञ्चकाः षट्कश्चैको महापदपङ्क्तिः ॥६,२॥

पञ्च पञ्चाक्षराः पादाः यस्याः षडक्षरश्चैकः महापदपङ्क्तिर्नामानुष्टुप् बोधितव्या। ‘‘तव स्वादिष्ठ’’ (४.२०.६) इति॥

This has six pādas, the first five having five aksharas each, and the last six (total 31): 31 aksharas: 5/5/5/5/6

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(ii) Kṛti-anushṭub

जगतावष्टकश्च कृतिः ॥६,३॥

यस्यास्तु द्वादशाक्षरौ पादौ एकश्चाष्टाक्षरः पादः सा कृतिर्नाम ज्ञेया। ''मा कस्मै धातम्'' (१.१३०.६)॥

This has 32 letters in three pādas, the first two having twelve aksharas each and the third eight aksharas: 36 aksharas: 12/12/8

(iii) Pipīlikā-madhyā-anushṭub

मध्ये चेदष्टकः पिपीलिकमध्या ॥ ६,४ ॥

द्वादशाक्षरयोरेव मध्ये चेदष्टाक्षरो भवति सा पिपीलिकमध्या नामानुष्टुप् भवति। ''पूर्व्यू षु'' (८.११०.१) इति॥

This has three pādas, the middle one having eight aksharas, the other two twelve each: 32 aksharas: 12/8/12

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(iv) Virāṭ-anushṭub

नवकयोर्मध्ये जागतः काविराट् ॥६,८॥

नवकयोर्मध्ये द्वादशाक्षरो भवति सा विराण्नामानुष्टुब् भवति। ''ता विद्वांसा'' (१.१३०.३) इति।

This has 30 aksharas arranged in three pādas with 10 aksharas in each pāda: 30 aksharas: 10/10/10

(v) Nashṭa-rūpī-anushṭub

नववैराजत्रयोदशैर्नष्टरूपी ॥६,६॥

नवकदशकत्रयोदशकाश्चेत् पादा भवन्ति सा नष्टरूपी नामानुष्टप् वेदितव्या। ''वि पृच्छामि'' (१.१३०.४) इति निदर्शनम्॥

This has three pādas having nine, ten and thirteen aksharas in order: 32 aksharas: 9/10/13

CC0. In Public Domain. Digitized by Muthulakshmi Academy

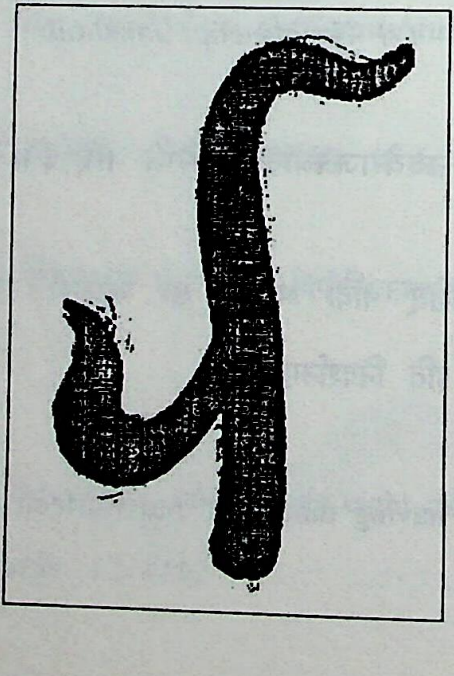
(vi) Virāḍanushṭup

दशकास्त्रयो विराट् ॥६,७॥

एकादशका वा ॥६,८॥

दशाक्षरास्त्रयः पादा यस्याः एकादशाक्षरा वा सा विराण्नामानुष्टुप् वेदितव्या। ''श्रुधी हवं विपिपानस्याद्रेरिति'' (८.३३.४)॥

This has three pādas with a ten aksharas in each pāda, or eleven aksharas. 30 aksharas: 10/10/10 or 33 aksharas:11/11/11



CC0. In Public Domain. Digitized by Muthulakshmi Academy

IV Bṛhatī

चतुर्थं बृहती ॥७.१॥

चतुर्थं छन्दो बृहती नामाधिकृतं वेदितव्यम्। "तृतीयो द्वादश (कः)"। सा चानादेशादेव चतुष्पादा भवति। अष्टाक्षरास्त्रयः पादा भवन्ति तृतीयो द्वादशाक्षरः। सा बृहती। "मा चिदन्यद्" इति॥

(i) Purastād-bṛhatī

आद्यश्चेत् पुरस्ताद्बृहती ॥७,३॥

प्रथमे द्वादशाक्षरे पुरस्ताद्बृहतीनामा स्यात्॥ "महो यस्पतिः" (१०.२२.३) इति निदर्शनम्।

36 aksharas: 12/8/8/8

(ii) Nyaṅku-sāriṇī-bṛhatī

द्वितीयश्चेन्न्यङ्कुसारिणी ॥७,३॥

द्वितीयश्चेद् द्वादशाक्षरो भवति सा न्यङ्कुसारिणीनामा् बृहती। "उरोबृहती वा स्कन्धोग्रीवी वा"। च त्रिर्वे नामाचार्यः प्रतिजानीते। "मत्स्यपायि ते महः" (१.१८४.१) इति॥

36 letters: 8/12/8/8

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(iii) Uparishṭād-bṛhatī

अन्त्यश्चेदुपरिष्टाद्बृहती ॥७,४॥

अन्त्यश्चेद् द्वादशाक्षरो भवति सोपरिष्टाद्बृहतीनामावगन्तव्या। "न तमंहः" (१०.१२६.१) इति॥

36 letters: 8/8/8/12

(iv) Vishṭāra-bṛhatī

अष्टकयोर्मध्ये दशकौ विष्टारबृहती ॥७,४॥

अष्टकयोर्मध्ये दशाक्षरौ भवतः यस्याः सा विष्टारबृहती वेदितव्या। "युवं ह्यास्तम्" (१.१३०.८) इति॥

36 letters: 8/10/10/8

(v) Ūrdhva-bṛhatī

त्रिजागतोर्ध्वबृहती ॥ ७,६॥

यस्यास्त्रयः पादा जागता स्युः सोर्ध्वबृहती नामा ज्ञेया। "अजीजनो अमृत मर्त्येषु" (६.११०.४) इति॥

36 letters: 12/12/12

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(vi) Pipīlikā-madhyā-bṛhatī

त्रयोदशकयोर्मध्येऽष्टकः पिपीलिकमध्या ॥७,७॥

त्रयोदशकयोर्मध्य अष्टाक्षरो भवति सा खल्वियं पिपीलिकामध्यानामा बृहती। ''अभि वो वीरम्'' (७.४६.१४) इति॥

34 aksharas: 13/8/13

(vii) Vishama-padā-bṛhatī

नवकाष्ट्येकादश्यष्टिनो विषमपदा ॥७,८॥

यस्यास्तु द्वितीयचतर्थौ पादावष्टाक्षरौ प्रथमतृतीयौ नवैकादशाक्षरौ सा विषमपदा नाम बृहती ज्ञेया। ''सनितः सुसनितरिति'' (७.४३.२०)॥

36 aksharas: 9/8/11/8

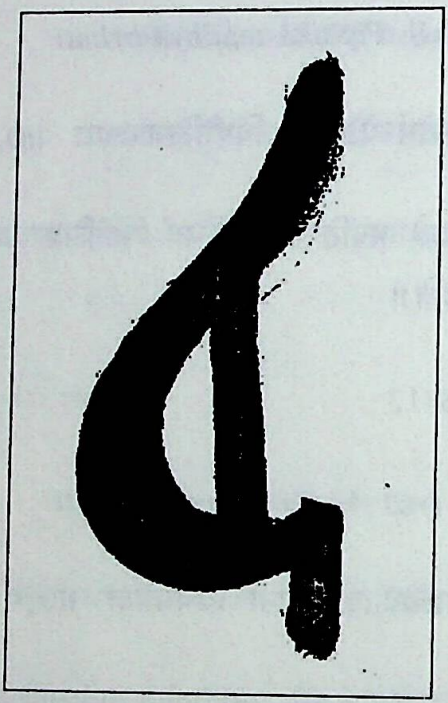
(viii) Another bṛhatī

चतुर्नवका बृहत्येव ॥७,९॥

यस्यास्तु चत्वारो नवाक्षरा भवन्ति सा बृहत्येव ज्ञेया। अविकृतैवेत्यर्थः। ''तं त्वा वयं पितो'' (१.१७८.११) इति निदर्शनम्॥

36 aksharas: 9/9/9/9

CC0. In Public Domain. Digitized by Muthulakshmi Academy



V. *Paṅkti : pañchapadā*

पञ्चमं पङ्क्तिः पञ्चपदा ॥८,१॥

पञ्चमं पङ्क्तिर्नाम च्छन्दोऽधिकृतं वेदितव्यम्। सा पञ्चपदाष्टाक्षरैः पादैर्भवति। ''इन्द्रो मदाय'' (१.७९.१) इति॥

40 aksharas: 8/8/8/8/8

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(i) Chatushpadā-paṅkti

अथ चतुष्पदा ॥८.२॥

अथेत्यधिकारार्थः। चतुष्पदायाः ।

Virāṭ-paṅkti

विराट् दशकैः ॥८,३॥

दशाक्षरैर्विराण्नामा भवति। "मन्ये त्वा" (७.१६.४) इति निदर्शनम्॥

40 aksharas: 10/10/10/10

(iii) Sato-bṛhatī-paṅkti

अयुजौ जागतौ सतोबृहती ॥८,४॥

प्रथमतृतीयौ यदि जागतौ भवतः सा सतोबृहतीनामा। "मा ते राधांसि" (१.७४.२०) इति॥

40 aksharas: 12/8/12/8

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(iv) Viparītā-paṅkti

युजौ चेद् विपरीता ॥८,५॥

युजौ चेद् द्वितीयचतुर्थो द्वादशाक्षरौ भवतः सा विपरीतानामा वेदितव्या। "य ऋष्व" (७.४६.१२) इति॥

40 aksharas: 8/12/8/12

(v) Prastāra-paṅkti

आद्यौ चेत् प्रस्तारपङ्क्तिः ॥८,६॥

आद्यौ चेज्जागतौ स्तः सा प्रस्तारपङ्क्तिर्नाम। "महि द्यावापृथिवी" (१०.६३.१)॥

40 aksharas: 12/12/8/8

(vi) Āstāra-paṅkti

अन्त्यौ चेदास्तारपङ्क्तिः ॥८,७॥

अन्त्यौ चेज्जागतौ स्तः सा आस्तारपङ्क्तिर्नाम। "अग्निं न स्ववृक्तिभिरिति" (१०.३१.१)॥

40 aksharas: 8/8/12/12

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(vii) Samstāra-paṅkti

आद्यान्त्यौ चेत् संस्तारपङ्क्तिः ॥८,८॥

आद्यान्त्यौ चज्जागतौस्तः सा संस्तारपङ्क्तिर्नाम। ''पितुभृतो न तन्तुमिद्'' (१०.१७२.२) इति॥

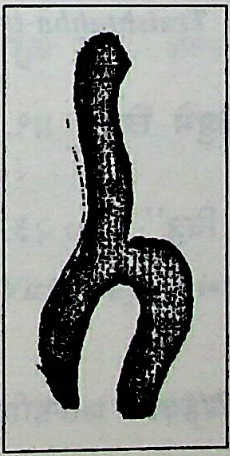
40 aksharas: 12/8/8/12

(viii) Vishṭāra-paṅkti

मध्यमौ चेद् विष्टारपङ्क्तिः ॥८,९॥

मध्यमौ चेज्जागतौ स्तःसा विष्टारपङ्क्तिः। ''अग्ने तव श्रवो वय'' (१०.१४०.१) इति॥

40 aksharas: 8/12/12/8



CC0. In Public Domain. Digitized by Muthulakshmi Academy

VI Trishṭup

षष्ठं त्रिष्टुप् त्रैष्टुभपदा ॥ ९,१ ॥

षष्ठं छन्दस्त्रिष्टुब् अधिक्रियते। त्रैष्टुभपदा भवन्ति। एकादशाक्षरैश्चतुर्भिः पादैरित्यर्थः। "पिबा सोमम्" इति॥

44 aksharas: 11/11/11/11

(i) Jagatī-trishṭup

द्वौ तु जागतौ यस्याः सा जागते जगती ॥९,२॥

यस्यास्तु खलु द्वादशाक्षरौ द्वौ पादौ स्तः स्वौ च द्वौ सा जागते प्रयोगं जगती स्यात्।

46 aksharas: 11/12/11/12

(ii) Traishṭubha-trishṭup

त्रैष्टुभे त्रिष्टुप् ॥९,३॥

इति जागती तावत्। "सो चिन्नु" (१०.२३.४) इति निदर्शनम्। त्रैष्टुभे खल्वपि। "सनेमिचक्रम्" इति॥

46 aksharas: 12/11/12/11

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(iii) Abhisāriṇī-trishṭup

वैराजौ जागतौ चाभिसारिणी ॥६,४॥

वैराजौ जागतौ च पादौ यस्याः सः साभिसारिणीनामत्रिष्टुब् भवति। ''यो वाचा'' (१०.२३.४) इति॥

44 aksharas: 10/10/12/12

(iv) Virāṭ-Sthānā-trishṭup

नवकौ वैराजस्त्रैष्टुभश्च द्वौ वा वैराजौ
नवकस्त्रैष्टुभश्च विराट्स्थाना ॥९,४॥

नवकौ द्वौ वैराजश्चैकस्त्रैष्टुभश्चैकः द्वौ वा वैराजौ नवकश्चैकः त्रैष्टुभश्चैकः यस्याः ईदृशाः पदाः स्युः सा विराट्स्थाना नाम। ''शुभ्रं नु त'' इति। ''श्रुधी हवम्'' (३.११.१) इति॥

40 aksharas: 10/9/10/11

(v) Virāḍ-rūpā-trishṭup

एकादशकास्त्रयोष्टकश्च विराड्रूपा ॥९,६॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

यस्याः खल्वेकादशकास्त्रयः पादा भवन्त्यष्टकश्चैकः स विराड्रूपानामत्रिष्टुबवगन्तव्या। अन्तरेणाप्यक्षरसंपदम्। "क्रीळन्नोरश्म आ भुव" (४,१६,४) इति। तथा चोक्तम्

नवकौ दशको वा स्यादेकोऽनेकोऽपि त्रैष्टुभः

एकादशाक्षरश्चेति विराट्स्थाना ह नाम सा ॥

इत्यादि पञ्चभिरप्यक्षरैरूपनायास्त्रिष्टुभत्वमध्यवस्यति। यथा "शुभ्रं नु त" इति॥

41 aksharas: 11/11/11/8

(vi) Jyotishmatī-trishṭup

द्वादशकस्त्रयोऽष्टकश्च ज्योतिष्मती ॥६.७॥

यस्या द्वादशकास्य पादा भवन्ति एकश्चाष्टाक्षरः सा खल्वेषा ज्योतिष्मतीनामत्रिष्टुब् ज्ञेया।

44 aksharas: 12/12/12/8

(vii) Madhye-jyoti-trishṭup: Uparishṭājjyoti-trishṭup

यतोऽष्टकस्ततो ज्योतिः ॥६,८॥

"यद् वा यज्ञम्" (७,१०,२) इतीयं मध्येज्योतिः। "अग्निनेन्द्रेण" (७.३४.१) इतीयमुपरिष्टाज्ज्योतिः॥

44 aksharas: 12/8/12/12

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(viii) Mahābṛhatī-anushṭup

चत्वारोऽष्टका जागतश्च महाबृहती ॥ ६.६.॥

यस्याश्चत्वारः पादाः अष्टाक्षराः स्युः एकश्च द्वादशाक्षर सा महाबृहतीनामत्रिष्टुब् ज्ञेया ''नमोवाके प्रस्थित'' (७.३४.२३) इति॥

44 aksharas: 8/8/8/8/12

(ix) Yava-madhyā-anushṭup

मध्ये चेद्यवमध्या ॥ ६.१०॥

मध्ये चेज्जगतौ भवति सा यवमध्या ज्ञेया। ''बृहद्भिरग्ने'' (६.४७.८) इति॥

44 aksharas: 8/8/12/8/8

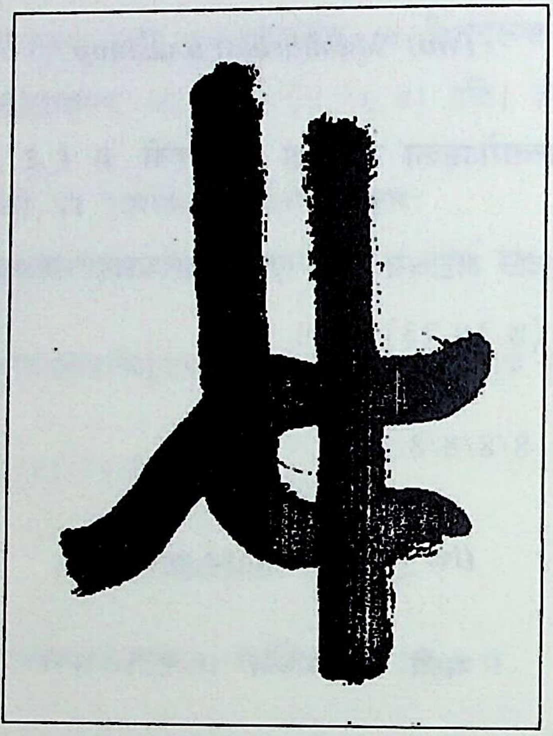
(x) Panktyuttarā - anushṭup

आद्यौ दशकावष्टकास्त्रयः पङ्क्त्युत्तरा विराट्पूर्वा वा ॥ ६.११॥

''एवेन्द्राग्निभ्याम्'' (४.७६.६) इति यथा॥

44 aksharas: 10/10/8/8/8

CC0. In Public Domain. Digitized by Muthulakshmi Academy



VII Jagatī

सप्तमं जगती जागतपदा ॥१०.१॥

सप्तमं जगतीनामछन्दोऽधिकृतं वेदितव्यम्। सा खल्वियमृग्जागतपदा ज्ञेया। द्वादशाक्षरैः पादैर्वर्तत इत्यर्थः। "प्र देवमच्छा" (६.६७.१) इति॥

48 aksharas: 12/12/12/12

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(i) Mahāsato-bṛhatī-jagatī

अष्टकास्त्रय: स्वौ च द्वौ महासतोबृहती ॥१०,२॥

यस्यास्त्रयोऽष्टकाः पादाः स्युः स्वौ च द्वादशाक्षरावित्यर्थः। स महासतोबृहतीनामजगती विज्ञेया। यथा ''आयः पप्राऔ'' (६.४७.६) इति॥

48 aksharas: 12/8/12/8/8

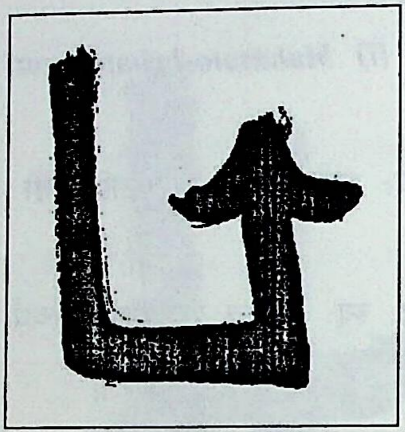
(ii) Mahāpada-paṅkti-jagatī

अष्टकौ सप्तकः षट्को दशको नवकश्च
षडष्टका वा महापङ्क्तिः ॥१०,३॥

यस्याः अष्टकौ द्वौ पादौ स्तः सप्तकषट्कदशकनवकेषु चोत्तरेषु षाडष्टका वा सा महापदापङ्क्तिर्नाम जगती ज्ञेया। ''सूर्ये विषमा सजामि'' (१.१९१.१०-२) इति। ''अस्ता ऊ षु'' (७.४१.१) इति निदर्शनम्॥

48 aksharas: 8/8/7/6/10/9

CC0. In Public Domain. Digitized by Muthulakshmi Academy



VIII Pragātha

अथ प्रगाथाः ॥११.१॥

अथेत्यधिकारे प्रगाथा अधिकृता वेदितव्याः।

40 aksharas: 8/12/8/12

(i) Bārhata-pragātha

बृहतीसतोबृहत्यौ बार्हतः ॥११.२॥

बृहती च सतोबृहती च बृहतीसतोबृहत्यौ। सतो बृहतीपङ्क्तिविकारः। आभ्यां बार्हतः प्रगाथो भवति। बृहत्या च व्यपदेशो भवति। ''सोऽस्यादिरिति छन्दसः प्रगाथेषु'' (अ४.२.५५) इति वचनात्। ''मा चिद्'' (७.१.१-२) इति॥

76 aksharas: 8/8/12/8-36+40 (12/8/12/8)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(ii) Kākubha-pragātha

ककुप् चेत् पूर्वा काकुभः ॥११.३॥

ककुप् चेत् पूर्वा भवति उत्तरा च सतोबृहती स काकुभः प्रगाथो भवति। "वयमु त्वामपूर्व्य" (७.३१.१) इत्यादयः।

68 aksharas: 28(8/12/8) +40 (12/8/12/8)

(iii) Mahā-bārhata-pragātha

महाबृहतीमहासतोबृहत्यौ महाबार्हतः ॥११.४॥

महाबृहती च महासतोबृहती च बृहतौ त्रिष्टुज्जगत्यौ आभ्यां महाबार्हतः प्रगाथो भवति। "बृहद्भिरग्ने" (६.४७.८) इति॥

92 aksharas: 44 (8/8/12/8/8) 46 (12/8/12/8/8)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

(iv) Viparītottara-pragātha

बृहतीविपरीते विपरीतोत्तरः ॥ ११.५॥

बृहती च विपरीता च बृहतीविपरीते पङ्क्तिविकारः आभ्यां विपरीतोत्तरः प्रगाथो भवति। "न हि ते शूरराधस" (७.४६.११-२) इति॥

76 aksharas: 36 (8/8/12/8)+40 (8/12/8/12)

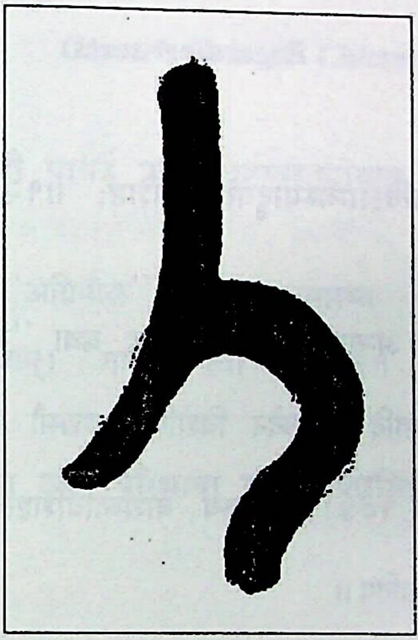
(v) Ānushṭubha-pragātha

अनुष्टुब्गायत्र्यौ चानुष्टुभोऽनुष्टुम्मुखास्तृचा इत्युक्ते ॥११,६॥

"अनुष्टुब्गायत्र्यौ चानुष्टुभः प्रगाथो भवति। अनुष्टुम्मुखास्तृचा इत्युक्ते"। "वेदिषते" इत्येवमादयः॥ (इमं प्रतीयादिति शेषः। "आ त्वा रथम्" इत्येवमादयः)।

80 aksharas: 32 (8/8/8/8)+24(8/8/8)

CC0. In Public Domain. Digitized by Muthulakshmi Academy



(१२)

Paribhāshā for sūtra-sankhyā

सूक्तसंख्यानुवर्तते ॥१२,१॥

परिभाषेयं समानसंख्यानां सूक्तानां प्रत्येकमनुच्चारणार्थं क्रियते। ''अन्यस्थाः सूक्तसंख्यायाः''। अन्यस्था इत्याकारो मर्यादोऽयम्। अन्यस्थाः सूक्तसंख्या उच्चारणादिति वाक्यशेषः। यथा ''अग्निं नव'' इति नवसंख्याय द्वादशसंख्या निवर्तते।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Regarding seers

ऋषिश्चान्यस्मादृषेरवाविशिष्टः ॥१२,२॥

ऋषिश्चानुवर्तते। आ अन्यस्मादर्थरूपोच्चारणाद् यथा ''जेता माधुच्छन्दस'' इत्युक्तम्। मधुच्छन्दसो विवृत्तिरित्येवमादि वाशब्देन विशेषितो यद्यसौ न भवति । यथा ''चन्द्रमा एकोनाप्त्यस्त्रितो वा'' (त्र.१०४)। त्रितस्य वाशब्दविशिष्टत्वादुत्तरत्रानुवृत्तिर्भवति। ''इन्द्रं मित्रम्'' (स ८.१३) इत्यादिषु॥

Regarding the use of words like 'tu', 'hi' etc.

तुहिहवैतच्छब्दविशिष्टान्यृषिदैवतच्छन्दांसि

द्वित्रिचतुः पञ्चषट्सूक्तभाञ्जि यथासंख्यम् ॥१२,३॥

तु हि ह वै तदित्येतैः शब्दैर्विशिष्यान्यृष्यादीन्येतैः शब्दैः पुरोवस्त्वनन्तरैरित्यर्थः। द्वित्रिचतुः पञ्चषट्सूक्तभाञ्जि यथा संख्यं सूक्तानि भजन्ते (१६)।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Gāyatrī form of Chhandas

आदौ गायत्रं प्राग् घिरण्यस्तूपीयात् ॥१२,४॥

आदावृग्वेदस्य ''अग्निमीळ'' इत्यत आरभ्य हिरण्यस्तूपादृषेर्गायत्रं प्रतीयात्। अपवादपरिहरेणैतद् द्रष्टव्यम्। ''गायन्ति त्वा'' इत्यादि॥

॥ उक्ता परिभाषा ग्रन्थलाघवसिद्ध्यर्थम्॥

There are other varieties of chhandas, not mentioned in this work:

1. Ati-jagatī

पादा अतिजगत्यां तु त्रयो द्वाद्वशकाः परौ अष्टकौ॥ (e.g. 5,87,1)

52 aksharas: 12/12/12/8/8

2. Śakvarī

शक्करीपादाः सप्तैवाष्टक्षराश्च ते ॥ (e.g. 10,133,1)

56 aksharas: 8/8/8/8/8/8/8

CC0. In Public Domain. Digitized by Muthulakshmi Academy

3. Ati-śakvarī

अतिशाक्वर पादौ द्वौ आदितः कर्तव्यौ षो
ळशाक्षरौ जागतश्चाष्टकौ ॥ (e.g. 2,22,3)

60 aksharas: 16/16/12/8/8

4. Ashṭi

अष्टिपादाःषोळशकास्त्रयः अष्टकौच ॥ (e.g. 2,22,1)

64 aksharas: 12/12/8/8/8/12/8

5. Atyashṭi

अत्यष्टिपादौ जागतौ चाष्टुकास्त्रयः जागतश्चाष्टकश्च ***(e.g.1.127,7)***

68 aksharas: 12/12/8/8/8/12/8

6. Dhṛti

धृतिपादौ तु जागतौ।
पादास्त्रयोष्टकाश्चाथ षोळशाक्षर एव च अष्टकश्च ॥(e.g. 1,133,6)

72 aksharas: 12/12/8/8/8/16/8

CC0. In Public Domain. Digitized by Muthulakshmi Academy

7. *Ati-dhṛti*

अथातिधृतौ जागतौ।

त्रयोऽष्टका जागतश्च तथैवाष्टकौ इत्यपि॥ (e.g.1,127,6)

76 aksharas: 12/12/8/8/8/12/8/8

Further, there are these varieties

1. Kṛti (80 aksharas)
2. Prakṛti (84 aksharas)
3. Ākṛti (88 aksharas)
4. Vikṛti (92 aksharas)
5. Samkṛti (96 aksharas)
6. Abhikṛti (100 aksharas)
7. Utkṛti (104 aksharas)

CC0. In Public Domain. Digitized by Muthulakshmi Academy

APPENDIX TWO

अथ च्छन्दोऽनुक्रमणी शौनकीया ।।

। प्रथमं मण्डलम् ।

ऋग्वेदगतसूक्तानां सूक्तस्थानामृचामपि ।
यानि छन्दांसि विद्यन्ते तानि वक्ष्यामि सम्प्रति ।।१।।

गायत्रं नव सूक्तानि मधुच्छन्दस आदितः ।
आनुष्टुभे परे ज्ञेये दशमैकादशे उभे ।।२।।

मेधातिथेस्तु सूक्तेषु गायत्रेषूत्तरे त्विति ।
पुरउष्णिक् परानुष्टुप् तिस्रश्चान्त्या अनुष्टुभः ।।३।।

शुनःशेपस्य सूक्तानि गायत्राण्येव तत्र तु ।
त्रिष्टुभौ प्रथमस्याद्ये षष्ठ्याद्यश्च तथा दश ।।४।।

उत्तमा च तुर्यस्य षोडशी चोत्तमस्य या ।
षष्ठन्तु पाङ्क्तमाद्यास्तु पञ्चमे षडनुष्टुभः ।।५।।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

ऋगस्माकं शिप्रिणीनामेषा पादनिचृन्मता।
हिरण्यस्तूपसूक्तानि त्रैष्टुभान्यथ तत्र तु ॥६॥

प्रथमश्च चतुर्थश्च जागते प्रथमे तयोः।
अष्टमी षोडशी चान्त्या त्रिष्टुभश्चरमे पुनः ॥७॥

अन्त्या च नवमी चापि त्रिष्टुभावेव गम्यताम्।
उत्तमे तु जगत्याद्या नवमी जगतीनिचृत् ॥८॥

कण्वस्य प्रथमं सूक्तं चतुर्थं पञ्चमं च यत्।
प्रस्कण्वस्य च तान्येव प्रगाथा बार्हता द्वृचाः ॥९॥

प्रस्कण्वस्य द्वितीयश्च षष्ठश्चानुष्टुभे उभे।
चतस्रश्चोत्तमस्यान्त्याः कण्वस्यानुष्टुबुत्तमा ॥१०॥

सर्वा गायत्र्य एवान्याः कण्वप्रस्कण्वयोर्ऋचः
सब्यस्य सप्तसूक्तानि जागतान्येव तत्र तु ॥११॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

प्रथमस्य तृतीयस्य द्वृचोऽन्त्यस्त्रैष्टुभः स्मृतः।

त्वमाविथासमं क्षत्रं तुभ्येदेते सः शेवृधम् ॥१२॥

त्वं भुव स्त्रिष्टुभश्चैता आर्चन्नत्रेत्यृचा सह।

नोधसः प्रथमाः पञ्च जगत्यस्त्रिष्टुभः पराः ॥१३॥

सर्वा उपोत्तमाः सूक्ता जागतं सूक्तमुत्तमम्।

अस्यापि चोत्तमा ज्ञेया त्रिष्टुबेवेति नु स्थिरम् ॥१४॥

पराशरस्य द्विपदा आषष्ठात्रिष्टुभः पराः।

गौतमस्यय तु सूक्तेषु द्वे पाङ्क्तौ सप्तमाष्टमौ ॥१५॥

नवमं च जगत्यन्तं दशम न्त्वथ जागतम्।

प्रथमश्च द्वितीयश्च गायत्रं पञ्चमन्त्विदम् ॥१६॥

तृतीयश्च चतुर्थश्च त्रैष्टुभे त्रैष्टुभौष्णिहौ।

ष, ठस्याद्ये तृचौ ज्ञेयौ शिष्टा गायत्र्यः पराः ॥१७॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

एकादशस्य सूक्तस्य पूर्वावानुष्टुभौ तृचौ।

औष्णिहास्तु पराः पाङ्क्त गायत्र त्रैष्टुभास्तृचाः ॥१८॥

विज्ञेयस्ततो बार्हतः प्रागाथस्तूत्तमो ह्यृचः।

द्वादशं जागतं सूक्तं त्रिष्टुवन्त्या च पञ्चमी ॥१९॥

त्रयोदशश्च गायत्रं जागतं तदनन्तरम्।

प्रस्तारपङ्क्ती आद्यन्त्ये आ विद्युन्मद्भिरस्य तु ॥२०॥

त्रिष्टुभस्तु द्वितीयाद्या विराडपा तु पञ्चमी।

षोडशं जागतं त्वस्य तृचान्त्य स्त्रैष्टुभः स्मृतः ॥२१॥

षष्ठी त्वेका विराट्स्थाना सा च स्वस्ति न इत्यसौ।

ऋजुनीतीति गायत्रन्त्वस्यैकानुष्टुबुत्तमा ॥२२॥

पराणि त्रैष्टुभान्येव तत्रापि प्रथमे पुनः।

त्वं सोमासीति गायत्र्यो द्वादशोष्णिक्ततः परा ॥२३॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

चतुर्जगत्यः प्रथमा उपान्त्यान्त्याः षडुष्णिहः।
उत्तमस्य तु सूक्तस्य तिस्रोऽनुष्टुभ आदितः ॥२४॥

नवमीप्रभृतिस्तस्य गायत्रोऽस्य परस्तृचः।
कुत्ससूक्तेषु गायत्रं चतुर्थं चैष्टुभेष्वथ ॥२५॥

पाङ्क्तं द्वादशमं सूक्तमुद्धृत्यान्त्यान्तथाष्टमीम्।
महाबृहत्यष्टमी सा यवमध्या च योद्धृता ॥२६॥

प्रथमश्चैकविंशश्च नवमश्चाष्टमं ततः।
ऊर्ध्वश्च षोडश त्रीणि सप्तर्चश्च त्रयोदशम् ॥२७॥

एतानि जागतान्येषु प्रथमेऽन्त्यं द्वृचं विना।
एकोनविंशे चैकविंशे तथैवान्त्यं द्वृचं विना ॥२८॥

ऋचं त्रयोदशे त्वन्त्यां नवमेऽष्टादशे विना।
ततं मे पञ्चमीं चान्त्यामष्टमेऽन्त्यौ द्वृचौ विना ॥२९॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

कक्षीवतस्तु सूक्तेषु चतुर्थं तस्य जागतम्।
उपोत्तमस्य चर्चौ द्वे चतुर्थी पञ्चमी च या ॥३०॥

पञ्चमस्य तु गायत्र्यस्तिमस्रोऽन्त्याः प्रथमा च या।
अनुष्टुभौ विराजौ वा नवमी चाष्टमी च या ॥३१॥

अनुष्टुप्तु चतुर्थी च सप्तमी बृहती विराट्।
तृतीया पञ्चमी षष्ठी द्वितीया चोष्णिहाक्षरै। ॥३२॥

गायत्री वा द्वितीयास्य तृतीयानुष्टुबेव वा।
सप्तमस्य विराड्रूपे श्रुतं मे आव इत्यृचौ ॥३३॥

उत्तमस्य तु सूक्तस्य द्वे वाप्यन्त्ये अनुष्टुभौ।
अवशिष्टानि सूक्तानि त्रैष्टुभान्यवगम्यताम् ॥३४॥

आत्यष्टान्यथ सूक्तानि परुच्छेपस्य तत्र तु।
आद्यस्यातिधृतिः षष्ठी सुषुमेत्यतिशाक्करम् ॥३५॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

सह प्रप्रा व इत्युग्भ्यां तृतीयात्यष्टिरुत्तमा।
अष्टमस्यान्त्यया साकं नवमस्याप्युपोत्तमे ॥३६॥

चतुर्थस्योत्तमा त्रिष्टुब्दशमस्योत्तमस्य च।
सप्तमस्यादितस्त्रिष्टुबेकस्यानुष्टुभस्तृचः ॥३७॥

गायत्री च धृतिश्चैव बृहत्यन्त्यस्य पञ्चमी।
द्वे सूक्ते दीर्घतमसः प्रथमे जागते तयोः ॥३८॥

पूर्वस्य दशमी त्रिष्टुबथ चानुष्टुभं परम्।
षष्ठश्च जागतं सूक्तं चतुर्थं पञ्चमं च यत् ॥३९॥

वैराजं दशमं तस्मात्परे औष्णिह जागते।
जागतानि तु सूक्तानि षोडशप्रभृतीनि षट् ॥४०॥

अनुष्टुबन्तादन्यानि वसू रुद्रेति त्रैष्टुभात्।
त्रयोविंशस्य सूक्तस्य सह षष्ठ्या तृतीयया ॥४१॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

अस्य वामीय सूक्तस्य जगत्यः षडिमा ऋचः।
पञ्चपादं साकं जानां यद्गायत्रे अयं स च ॥४२॥

सप्तार्धगर्भा गौरीश्च तस्यानुष्टुबुपोत्तमा।
प्रस्तारपङ्क्तिस्तु विराड्द्वाचत्वारिंश्यृगस्य या ॥४३॥

अतोऽन्यत्रैष्टुभं सर्व्वं शिष्टमत्रावगम्यताम्।
अत्र द्वित्रिष्टुबन्तानि प्रथमे द्वे अबोधि च ॥४४॥

त्रिष्टुबन्तानि चैतानि जागतेषु प्रतव्यसीम्।
तं पृच्छत किमु श्रेष्ठ इति चीण्यवगम्यताम् ॥४५॥

अगस्त्यस्य च सूक्तेषु गायत्रं सूक्तमष्टमम्।
द्वितीयं जागतं सूक्तं द्वृचमुद्धृत्य तूत्तमम् ॥४६॥

अष्टादशं चतुर्थश्च द्वे एते जागते तयोः।
आद्यादुद्धृत्य षष्ठ्यन्त्ये चतुर्थाश्चोत्तमं तृचम् ॥४७॥

षष्ठमेकादशश्चास्य सूक्ते आनुष्टुभे परे।
उभयोरुत्तमा त्रिष्टुबाद्या तु बृहती तयोः ॥४८॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

एकादशेऽस्य बृहती स्कन्धोग्रीवीति गम्यताम्।
पञ्चमस्य तु सूक्तस्य द्वितीयाद्यृग्विराट् स्मृता ॥४९॥

द्वादशस्योत्तमा त्रिष्टुप् शिष्टाः सर्वा अनुष्टुभः।
एका पञ्चदशे सूक्ते पञ्चमी बृहतीनिचृत् ॥५०॥

त्रयोविंशन्तु गायत्रं तस्योष्णिक् प्रथमात् ऋक्।
अनुष्टुब्गर्भरूपोष्णिगथवैषावगम्यताम् ॥५१॥

तृतीया पञ्चमी षष्ठी सप्तमी ता अनुष्टुभः।
अनुष्टुब्बृहती चान्त्या गायत्रं सूक्तमुत्तरम् ॥५२॥

विज्ञेय उत्तमे सूक्ते दशमीप्रभृतीतृचः।
आनुष्टुभं महापाङ्क्तो महा च बृहती परा।
अवशिष्टानि सूक्तानि त्रैष्टुभान्यवगम्यताम् ॥५३॥

। इति प्रथमं मण्डलम् ।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

। अथ द्वितीयं मण्डलम् ।

सूक्त गृत्समदस्याथ प्रथमे जागते उभे।
साध्वपांसी चर्चो द्वे तृतीये त्रैष्टुभे सति ॥१॥

त्रैष्टुभानुष्टुभे त्वस्य चतुर्थं पञ्चमं च यत्।
गायत्रमाष्टमात्सर्वं तत्रैकानुष्टुबुत्तमा ॥२॥

ऊर्ध्वं चत्वारि षड्विंशादूर्ध्वञ्च द्वे त्रयोदशात्।
त्रीणि सप्तदशादूर्ध्वमूर्ध्वं चत्वारि चाष्टमात् ॥३॥

सर्वाण्येतानि सूक्तानि त्रैष्टुभानि त्रयोदश।
उत्तमस्योत्तमामेषामुद्धृत्य जगतीमृचम् ॥४॥

विश्वं सत्यमिति त्रिष्टुब्बृहस्पते अतीति च।
अतोऽन्यज्जागतं सूक्तं प्रागाथे पितरित्यतः ॥५॥

अष्ट्यादि सूक्तमुद्धृत्य द्वाविंशमतिशाक्करम्।
अष्टिपञ्चपदावन्ते तृतीयः षोडशाक्षरः ॥६॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

सिनीवालि यासुबाहुर्यागुङ्गूरित्यनुष्टुभः।
त्रैष्टुभस्य तु शेषस्य चतुर्थं पञ्चमं च यत् ॥७॥

जागतानि द्वितीयञ्चवतीयाश्चर्त्त उत्तमम्।
गायत्रं नवमं तस्य सारस्वत्यावनुष्टुभौ ॥८॥

इमा बह्मेति बृहती योद्धृता सातिशक्करी।
तदस्मै द्वित्रिष्टुबन्तं सूक्तं सप्तदशन्तु यत् ॥९॥

त्रयोदशं चतुस्त्रिंशमेकत्रिंशं च षोडशम्।
एकविंशं त्रयोविंशं चतुर्विंशश्च सप्त तु
एतानि त्रिष्टुबन्तानि गम्यतां जागतेष्वपि॥ ॥१०॥

। इति द्वितीयं मण्डलम् ।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

। अथ तृतीयं मण्डलम् ।

द्वितीयश्च तृतीयश्च विश्वामित्रस्य जागते।
नवमं वार्हतं सूक्तं त्रिष्टुबस्योत्तमा निचृत् ॥१॥

औष्णिहं द्वे च गायत्रे बार्हतादुत्तराणि तु।
षोडशे षड्टृचे सूक्ते प्रगाथा बार्हता द्वृचाः ॥२॥

तुभ्यं स्तोको घृतवन्तः सप्तर्चन्तु त्रयोदशम्।
ये वृक्णासः पुरीष्यासः उच्छ्रयस्वेत्यनुष्टुभः ॥३॥

त्रिष्टुबेव विराड्रूपा तुभ्यं श्चोतंत्यृगत्र या।
सतोबृहत्यौ तत्र द्वे ओजिष्ठन्ते दश क्षिपः ॥४॥

अतोऽन्यत्त्रैष्टुभं सर्वमानिर्मथित इत्यतः।
अनुष्टुभादिगायत्रं वैराजं चोत्तरे ततः ॥५॥

उत्तरं जागतं तस्य त्रिष्टुभस्तिस्र उत्तमाः।
गायत्रे उत्तरे सूक्ते तयोः षड्टृच उत्तरे ॥६॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

उष्णिक्त्रिब्जगत्येष तृतीयाप्रभृतितृचः।
अस्तीदन्त्रैष्टुभं तस्य जगत्यौ द्वे उपोत्तमे ॥७॥

एकादशी च षष्ठी च तावान्त्योऽन्या अनुष्टुभः।
प्रथमा च चतुर्थी च दशमी द्वादशी च या ॥८॥

एता अनुष्टुभः सर्वा नदीस्तोत्रस्य चोत्तमा।
अतोऽन्यत् त्रैष्टुभं सर्वं यदिन्द्रं मतिरित्यतः ॥९॥

अनुष्टुभन्तमुद्धृत्य गायत्रं सूक्तमष्टमम्।
गायत्राणि तु वै त्रीणि त्रैष्टुभंद्वे च बार्हते ॥१०॥

षडुत्तराणि सूक्तानि त्रैष्टुभान्युत्तरस्य तु।
जगत्यः प्रथमास्तिस्रस्तिस्रो गायत्र्य उत्तमाः ॥११॥

गायत्रमुत्तमं तस्य षष्ठ्येका जगतीनिचृत्।
पञ्चमी चोत्तमे च द्वे त्रिष्टुभस्त्रैष्टुभे परे ॥१२॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

दशमी तु जगत्यस्य गायत्री च त्रयोदशी।
अनुष्टुभस्तु विंशी च द्वाविंशी च या ॥१३॥

अष्टादशी बृहत्यस्य जगत्येव तु षोडशी।
इमं मह उपक्रम्य त्रैष्टुभान्युत्तराणि षट् ॥१४॥

तेषां षष्ठे चतस्रस्तु मैत्रे गायत्र्य उत्तमाः।
जागतत्रैष्टुभे सूक्ते सप्तर्चे द्वे उपोत्तमे।
गायत्रमुत्तमं तस्य त्रिष्टुभस्तिस्र आदितः ॥१५॥

। इति तृतीयं मण्डलम् ।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

। अथ चतुर्थं मण्डलम् ।

प्रथमा चेष्टुभेष्वष्टिर्वामदेवस्य षट्पदा।
द्वितीयातिजगत्यस्य तृतीयास्यां निचृद्धृतिः ॥१॥

सप्तमस्य तु सूक्तस्य प्रथमा जगतीनिचृत्।
अनुष्टुभः पराः पञ्च प्राक् समस्य यदित्यतः ॥२॥

गायत्रे दशमे सूक्ते भुरिजः पदपङ्क्तयः।
उष्णिहो वा विराजस्ताः पञ्चम्यासामनुष्टुपा ॥३॥

य इमे च महापूर्वा पदापङ्क्तिर्निगद्यते।
अग्निर्होतेति गायत्रं नवमं चाष्टमं च यत् ॥४॥

अयं चक्रमध श्वेतं शक्कर्य्यावस्य ते उभे।
गायत्राणि तु वै चीणि न किरिन्द्रेति तत्र तु ॥५॥

वामं वामन्ते क इममेतद्धेदित्यनुष्टुभः।
चतुर्थस्यानुवाकस्य जागतं सूक्तमुत्तमम् ॥६॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

चतुर्थस्योत्तमामेकामृचमुद्धृत्य चोभयोः।
प्रथमामृचमुद्धृत्य अष्टमश्चापि जागतम् ॥७॥

अनुष्टुप्सप्तमस्यानत्या चतस्रोऽन्त्याश्च पञ्चमे।
पञ्चमस्यानुवाकस्य मध्ये गायत्रयोर्द्वयोः ॥८॥

द्वितीयश्च तृतीयश्च सूक्ते आनुष्टभे उभे।
गायत्रं सप्तमं सूक्तं जागते नवमाष्टमे ॥९॥

नवमस्य तु ये ते त्रिरित्यन्त्यामृचं विना।
जगत्येवोत्तमस्यान्त्या दशमी पञ्चमस्य तु ॥१०॥

एकादशस्य गायत्रस्तृचोऽन्त्यो दशमस्य च।
द्वादशे तु द्वितीया च तृतीया चोत्तमा च या।
आनुष्टुभे त्रिष्टुभस्ताः पुरउष्णिक् च पञ्चमी ॥११॥

। इति चतुर्थं मण्डलम् ।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

। अथ पञ्चमं मण्डलम् ।

आनुष्टुभानां सूक्तानां पङ्क्तिरन्त्यात्रिमण्डले।
उरोष्ट इन्द्र कूष्ठोऽच्छबलित्था द्वे यदद्य च ॥१॥

विदा आचिकितानेति सूक्तान्येतान्यपास्य तु।
अत्रीणां पञ्चमं सूक्तं गायत्रं पाङ्क्तंमुत्तरं ॥२॥

आनुष्टुभं सप्तमन्तु जागतं सूक्तमष्टमं।
नवमं दशमञ्चैषां सूक्ते आनुष्टुभे तयोः ॥३॥

पूर्वस्य पञ्चमी पङ्क्तिश्चतुर्थी चरमस्य च।
अतोऽन्यत् त्रैष्टुभं सर्वमाप्रवेधस इत्यतः ॥४॥

उद्धृत्योपोत्तमे सूक्ते गायत्रेऽचेन्त इत्युभे।
शक्करीश्च चतुर्विंशीं जनस्येति च जागतं ॥५॥

अष्टौ पराणि सूक्तानि ज्ञेयान्यानुष्टुभान्यतः।
चतुर्थीऽन्त्याविराड्रूपा आद्ये गायत्र्यौ त्विह ॥६॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

द्वैपदानुष्टुभे च द्वे गायत्रं तत उत्तरं।
त्रैष्टुभानुष्टुभौ सूक्ते परे पूर्वापरौ तृचौ ॥७॥

अनुष्टुब् द्वे च गायत्र्यौ उत्तरस्योत्तरस्तृचः।
त्रिष्टुबेका जगत्येका त्रिष्टुवेकादितस्तृचः ॥८॥

त्रैष्टुभान्येव पञ्चोर्ध्वं परन्तेभ्यस्तु जागतं।
एतत्तु त्रिष्टुबन्तश्च यस्त आनुष्टुभं परं ॥९॥

स आगमत् त्रैष्टुभे द्वे द्वे एवानुष्टुभे उरोः।
स आगमदिति त्वस्य तृतीया जगती स्मृता ॥१०॥

उत्तराणि तु सूक्तानि चत्वारि त्रैष्टुभान्यतः।
तेषामेकातिजगती द्वितीयस्यास्ति षोडशी ॥११॥

प्रथमस्य नवर्चस्य प्रथमास्तिस्र उष्णिहः।
अभि न इलेति चिन्नु प्रैष स्तोमो बृहद्वयः ॥१२॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

एता एतेषु शक्कर्य्यो यं वै यत्तवेत्यनुष्टुभे।
जागतत्रैष्टुभान्येव व्यात्यस्ताप्युत्तराणि षट् ॥१३॥

तत्राद्यं द्वित्रिष्टुबन्तं सूक्तं तं प्रत्नथेत्यदः।
त्रिष्टुबन्त्या तृतीयस्याप्यत्र साकं द्वितीयया ॥१४॥

विश्व आनुष्टुभं सूक्तं तेभ्यः पञ्चर्चमुत्तरं।
आद्याश्चतस्रो गायत्यः उहरस्योष्णिहश्च षट् ॥१५॥

त्रिष्टुभस्तु जगत्यो वा तिस्रश्चान्त्ये अनुष्टुभौ।
उद्धृत्य षोलशीं पङ्क्तिं षष्ठीमानुष्टुभं परं ॥१६॥

को वेदसूक्ते गायत्र्या चाष्टमी द्वादशी च या।
तृतीयानुष्टुबेवास्य द्वितीया बृहतीनिचृत् ॥१७॥

पञ्चमीपञ्चदश्यादी प्रगाथौ काकुभौ द्वृचौ।
ककुभः प्रथमा यास्य दशम्येकादशी च या ॥१८॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

शिष्टाः सतोबृहत्योऽन्याश्चतुर्थ्याः पुरउष्णिहः।

चतुर्थस्यानुवाकस्य जागते द्वे उपोत्तमे ॥१९॥

उपान्त्या प्रथमे त्रिष्टुबुत्तमा तुत्तरे तयोः।

उत्तमं बार्हतं त्वस्य प्रगाथौ बार्हतौ द्वृचौ ॥२०॥

द्वितीयाप्रभृतिः पूर्वः षष्ठीप्रभृतिरुत्तरः।

उत्तराणि तु चत्वारि व्यत्यस्तानि यथैव षट् ॥२१॥

द्वित्रिष्टुबन्तं तत्राद्यं द्विजगत्यन्तमुतमम्।

यदुत्तरं मध्यमयोस्तत्रापि त्रिष्टुबुत्तमा ॥२२॥

सूक्तं केष्ठेति गायत्रमनुष्टुप्तस्य पञ्चमी।

एका सतोबृहत्यस्य नवमी त्रैष्टभं परम् ॥२३॥

ऋतस्य जागतं सूक्तं चत्वार्य्यानुष्टुभान्यथ।

गायत्रं त्रैष्टुभं च द्वे गायत्रे चैकमौष्णिहम् ॥२४॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

आनुष्टुभे च पाङ्क्तं च त्रैष्टुभे चोत्तरे ततः।
एकमानुष्टुभं तस्य प्रथमास्तिस्र उष्णिहः ॥२५॥

अत्रिर्यद्वामिति त्रिष्टुबुषा त्वत्र प्रतीयताम्।
सप्तोत्तराणि सूक्तानि पाङ्क्तं त्रैष्टुभजागते ॥२६॥

गायत्रं त्रैष्टुभे च द्वे मध्ये चानुष्टुभं तयोः।
जागतोऽच्छावदेत्यस्मिन्विवृक्षानिति यस्तृचः ॥२७॥

तत्सवितुर्वृणीमहे यत्यर्जन्येत्यनुष्टुभौ।
उपोत्तमस्य सूक्तस्य विराट्पूर्वा त्वृगृत्तमा
शिष्टा अनुष्टुभः सर्वा अतिजागतमुत्तमम्। ॥२८॥

। **इति पञ्चमं मण्डलम्** ।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

। अथ षष्ठं मण्डलम् ।

त्रैष्टुभेष्वष्टमं सूक्तं भरद्वाजस्य जागतम्।
अजब्धोभिस्तवेत्येतामृचमुद्धृत्य तूत्तमाम् ॥१॥

सप्तमं द्विजगत्यन्तं त्वं शतानीति शक्करी।
चतुर्दशं द्वितीयश्च सूक्ते आनुष्टुभे उभे ॥२॥

अच्छानोऽभिप्रयांसीति शक्कर्याविव ते उभे।
जगत्यौ शक्करीनिचृज्जगत्यावतिशक्करी ॥३॥

एतौ पञ्चदशस्य द्वौ जागतस्यादितस्तृचः।
अनुष्टुप्सप्तदशयस्य बृहत्यष्टादशीनिचृत् ॥४॥

षट्चत्वारिंश्यथ त्रिष्टुप् गायत्रे सति षोडशे।
सप्तविंशयुत्तमे च द्वे तिस्र एता अनुष्टुभः ॥५॥

ऋगाद्या वर्धमानास्य षष्ठी चापि प्रतीयताम्।
एका सप्तदशस्यान्त्या द्विपदा दशमस्य च ॥६॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

द्यौर्न सूक्तं गता या त्वृग्विपिप्रोरिति सा विराट्।
आ गाव इति सूक्तस्य द्वितीयाप्रभृतितृचः ॥७॥

जागतस्त्रैष्टुभस्यास्य तथैवानुष्टुबुत्तमा।
आनुष्टुभं बृहत्यन्तं प्रत्यस्मा इति सूक्ततः ॥८॥

यस्यौष्णिहं परं यत्तु तस्यादौ षडनुष्टुभः।
विराजस्तूत्तरास्तिस्रस्तासां मध्यैव वा विराट् ॥९॥

य आनयदिति त्वस्मिन् गायत्रेऽनुष्टुबुत्तमा।
पुरूतममिति त्वेषा तत्रैवातिनिचृन्मता ॥१०॥

त्वामिद्धिसूक्ते प्रागाथे प्रगाथा बार्हताद्वृचाः।
स्वादुष्किलेति सूक्तस्य जगती सप्तविंशयय ॥११॥

चतुर्विंशी तु गायत्री त्रयोविंशीत्यनुष्टुबृक्।
ऊनविंशी बृहत्यस्य गायत्र्या द्विपदोत्तरा ॥१२॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

स्तुषे जनमिति त्वस्य शक्कर्येकोत्तमा निचृत्।
आदितः पृश्निसूक्तस्य प्रगाथौ बार्हतौ द्वृचौ ॥१३॥

बृहती जगती त्रिष्टु ब्जगती चोत्तरा ऋचः।
उत्तरौ च प्रगाथौ द्वौ द्वृचौ बार्हतकाकुभौ ॥१४॥

अष्टादशीत्रयोदश्योरन्तरा पुरउष्णिहः।
बृहत्यतिजगत्यौ च प्रगाथश्चैव काकुभः ॥१५॥

द्वे बृहत्यौ त्रिष्टुबेकानुष्टुबस्योत्तरा ऋचः।
महा सतो बृहत्यौ च महा च बृहतीद्वयम् ॥१६॥

जगतीत्रिष्टुवित्याभ्यां शब्दाभ्यामत्र तूच्यते।
पञ्चमस्यानुवाकस्य दशमस्तृच औष्णिहः ॥१७॥

तृतीयस्य तु गायत्र्यो विश्वेदेवास एति षट्।
गायत्रं पञ्च सूक्तानि चतुर्थप्रभृतीन्यथ ॥१८॥

विश्वेदेवाममाजाश्वो जगत्यावेव ते उभे।
आ ते स्वस्तिमपि पन्थां यां पूषन्नित्यनुष्टुभः ॥१९॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

बार्हतं दशमं तस्य चतस्रोऽन्त्या अनुष्टुभः।
त्रिष्टुब्बृहत्यनुष्टुभ् च परस्य तृच उत्तमः ॥२०॥

गायत्रस्य सतोऽन्यास्तु त्रिष्टुभस्तिस्र आदितः।
गायत्रमुत्तमं सूक्तं त्रिष्टुभस्योत्तमा निचृत् ॥२१॥

जगत्यः प्रथमास्तिस्रस्तथा चान्या त्रयोदशी।
षष्ठस्य त्वनुवाकस्य पञ्चत्रिष्टुभ उत्तमाः ॥२२॥

उद्धृत्याहिरिवेत्येकामृचौ च द्वे उपोत्तमे।
सप्तमस्य तु सूक्तस्य जगत्यौ द्वे उपोत्तमे ॥२३॥

नवमं जागतं सूक्तं दशमे चादितस्तृचः।
उत्तमस्य जगत्यौ तु षष्ठी च दशमी च या
एका सप्तदशी पङ्क्तिः संवाशतेति शक्करी। ॥२४॥

।। इति षष्ठं मण्डलम् ।।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

। अथ सप्तमं मण्डलम् ।

त्रैष्टुभे तु वसिष्ठस्य विराजोऽष्टादशादितः।
प्रथमस्यानुवाकस्य द्वैपदं सूक्तमुत्तमम् ॥१॥

चतुर्दशं बृहत्यादि तस्माद्गायत्रमुत्तरम्।
प्रगाथं वार्क्षतं सूक्तं द्वादशर्चमुपोत्तमम् ॥२॥

द्वितीयस्यानुवाकस्य तेषु तेषामुपोत्तमम्।
प्रगाथमेषामुद्धृत्य द्वितीया द्विपदामृचम् ॥३॥

वैराजं पञ्चमं सूक्तं त्रिष्टुबस्योत्तमा निचृत्।
गायत्रं त्रिविराडन्तं द्वादशर्चं चतुर्दशम् ॥४॥

तृतीयस्यानुवाकस्य चतस्रोऽन्त्या अनुष्टुभः।
उत्तमस्य तु सूक्तस्य गायत्री प्रथमा पुनः ॥५॥

उपरिष्टाद्बृहत्यस्तु तिस्रो मध्यगता ऋचः।
आदावाद्यस्य सूक्तस्य द्विपदा एकविंशतिः ॥६॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

अष्टमस्य जगत्याद्या सूक्तस्यैकादशस्य च।

त्रयोदशं जगतं तु सूक्तं सप्तदशं च यत् ॥७॥

तयोः पूर्वं त्रिष्टुबन्तं शक्कर्य्यन्तमथोत्तरम्।

चतुर्थस्यानुवाकस्य प्रगाथा बार्हताद्बृचाः ॥८॥

सुक्तस्यानुष्टुबन्तस्य चतुर्थस्यादितस्तु यः।

मारुतस्त्वत्र गायत्रस्तृचः सान्तपना इति ॥९॥

एकादशादौ सूक्तस्य द्विपदाः प्रथमस्य तु।

एकादशस्य तिस्रोऽन्त्या गायत्र्यो नवचादितः ॥१०॥

प्रगाथा बार्हताः शेषाः पुरउष्णिक्कु षोडशी।

त्रयोदशं तु वैराजमृचावुद्धृत्य तूत्तमे ॥११॥

पञ्चमस्यानुवाकस्य गायत्रं सूक्तमुत्तमम्।

एकादशे चतुर्थे च प्रगाथा बार्हतास्तृचाः ॥१२॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

ऐन्द्रावरुणे द्वे सूक्ते दशर्चे जागते उभे।

उत्तमस्य तु सूक्तस्य दशमी निचृदुत्तमा ॥१३॥

षष्ठस्य त्वनुवाकस्य प्रगाथो बार्हतोद्वृचः।

ेका प्रस्तारपङ्क्तिश्च सप्तमस्यादितस्तृचः ॥१४॥

गायत्र्य उत्तरास्तिस्रः पार्जन्यं च त्रयोदशम्।

पञ्चमं चोत्तमामेकामुद्धृत्यर्चमनुष्टुभभ् ॥१५॥

उत्तमस्योत्तमानुष्टुब्जगत्यष्टादशी निचृत्।

एकविंशीत्रयोविंश्यौ तथोभे सप्तचादितः

उपोत्तमा तु सूक्तस्य प्रथमैकास्त्यनुष्टुबृक्। ॥१६॥

। इति सप्तमं मण्डलम् ।

CC0. In Public Domain. Digitized by Muthulakshmi Academy

। अथाष्टमं मण्डलम् ।

प्रथमस्यानुवाकस्य गायत्रे मण्डलेऽष्टमे।
द्वित्रिष्टुबन्तं प्रथमं द्विप्रगाथादि बार्हतम् ॥१॥

तृतीये च चतुर्थे च प्रगाथा बार्हता द्वृचाः।
तृतीयस्य बृहत्यन्त्या गायत्र्यौ द्वे उपोत्तमे ॥२॥

पुरउष्णिक् चतुर्थस्य सूक्तस्यैकोत्तमा निचृत्।
पञ्चमस्य तु सूक्तस्य बृहत्यौ द्वे उपोत्तमे ॥३॥

यं मे दुः स्वादवः सोमा माकिरेनेत्यनुष्टुभः।
तृतीयश्च चतुर्थश्च सूक्ते आनुष्टुभे उभे ॥४॥

द्वितीयस्यानुवाकस्य तत्र काश्चिदृचोऽन्यथा।
चतुर्थी सुक्ते प्रथमा षष्ठी पञ्चदशी च या ॥५॥

चतुर्दशी चतुर्थी च बृहत्यः पञ्चमी ककुप्।
त्रिष्टुब्विराड् जगत्येव दशमीप्रभृतिस्तृचः ॥६॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

गायत्रौ परिशिष्टानां द्वितीयान्त्यौ द्व्यचावुभौ।

पञ्चमस्य बृहत्याभ्यां मध्येज्योतिरनुष्टुबृक् ॥७॥

आस्तारपङ्क्तिर्बार्हतः प्रगाथश्चैवमृग्विधिः।

षष्ठस्य तूत्तमा त्रिष्टुप्प्रतिष्ठा प्रथमा निचृत् ॥८॥

द्वितीया वर्धमान तु सूक्तमुत्तरमौष्णिहम्।

प्रथमश्च तृतीयश्च षष्ठश्चौष्णिहमेव हि ॥९॥

तृतीयस्यानुवाकस्य प्रगाथे काकुभे उभे।

उत्तमोपोत्तमे सूक्ते तत्र काश्चिद्दचोऽन्यथा ॥१०॥

उपोत्तमे सप्तविंशी द्विपदेकोत्तमास्विमाः।

उष्णिक्सतोबृहत्यौ च ककुप्पङ्क्तिश्च ता ऋचः ॥११॥

वास्तोष्पते ध्रुवेत्येष प्रगाथो बार्हतो द्व्यचः।

चतुर्थस्यानुवाकस्य प्रगाथाः काकुभा नव ॥१२॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

आद्ये सूक्ते द्वितीये तु वक्ष्यते विधिराश्विने।
त्रयः प्रगाथा बार्हताः प्रगाथाः काकुभास्त्रयः ॥१३॥

तेषा मध्ये बृहत्येका त्वनुष्टुप्काकुभद्वृचः।
ककुप् च मध्येज्योतिश्च षडिमा औष्णिहान्यतः ॥१४॥

परं चत्वारि सूक्तानि यानि विश्वमना जगौ।
यत्त्वापृच्छाद् युक्ष्वाहि त्वमुद्धृत्यैते अनुष्टुभौ ॥१५॥

उष्णिग्गर्भा च गायत्री सूक्ते तावामुपोत्तमा।
युवोः सूक्ते चतस्रश्च षोडश्याद्या ऋचस्तथा ॥१६॥

उत्तमा चैकविंशी च मताः षड्गायत्र्यो मताः।
अग्निरुक्थे तु सूक्तस्य प्रगाथा बार्हता द्वृचाः ॥१७॥

ये त्रिंशतीति सूक्तेऽस्मिंश्चतुर्थी पुरउष्णिगृक्।
उत्तमस्य द्वितीया च तृतीया बृहती निचृत् ॥१८॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

अनुष्टुबुत्तमा बभ्रुरेकस्तु द्वैपदं परम्।
पञ्चमस्यानुवाकसाय सूक्तस्य प्रथमस्य तु ॥१९॥

दशम्येका पादनिचृच्चतस्रोऽन्यास्तु पङ्क्तयः।
अग्निं बोवीति होत्रेत्यृचावेते अनुष्टुभौ ॥२०॥

तृतीयश्च चतुर्थश्च बार्हतानुष्टुभे तयोः।
उभयोरेव गायत्रः षोडशीप्रभृतिस्तृचः ॥२१॥

अधः पश्यस्व मेत्यैन्द्राबार्हतेऽनुष्टुबुत्तमा।
उपरिष्टाज्जयोतिषन्तु पङ्क्तिस्त्वृक्तस्य पञ्चमी ॥२२॥

द्वाविंश्यन्ता च मध्येऽस्ति महा च बृहती तयोः।
अवितासीति शक्वर्यः षण्महापङ्क्तिरुत्तमा ॥२३॥

जागतं यन्महापाङ्क्तं प्रेदं सूक्तमिति स्मृतम्।
तस्यैकातिजगत्याद्या महापांङ्क्तनि तान्यपि ॥२४॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

अणिमस्तोष्टुपक्रम्य त्रीणि सूक्तानि तत्र तु।
इन्द्राग्नी युवमित्यस्य द्वितीया शक्करी निचृत् ॥२५॥

त्रिष्टुबस्योत्तमा चैका सूक्तमस्माद्यादुत्तरम्।
त्रैष्टुभानुष्टभौ ज्ञेयौ तस्य पूर्वोत्तरौ तृचौ ॥२६॥

षष्ठस्य त्वनुवाकस्य महापाङ्क्त वशात्परम्।
स्वादोस्तु त्रैष्टुभं सूक्तं जगती तत्र पञ्चमी ॥२७॥

ऊनत्रिंशी त्रयोविंशीा दशमी चोत्तमा च या।
षष्ठी चैतास्तु गायत्र्यश्चतस्रस्त्वादितो वशे ॥२८॥

त्रयोदशी तु द्विपदा त्रिंशी चानुष्टुबष्टमी।
सतोबृहत्यौ षड्विंशी नवमी च स्मृते उभे ॥२९॥

द्वादशी त्वस्य सूक्तस्य विपरीतेति सम्मता।
एकत्रिंशी विराड्डुष्णिक् पञ्चमीतु ककुम्निचृत् ॥३०॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

ददीरेकूण इति त्वेषा ककुम्न्यङ्कुषिरानिचृत्।

द्वाविंशी चैकविंशी च चतुर्विंशी च पङक्तयः ॥३१॥

उपोत्तमा च शिष्टाः स्युर्बृहत्तयोऽन्या वशे नव।

एषा पिपीलिकामध्ये बृहत्यासु चतुर्दशी ॥३२॥

ये पातयन्ते अज्मभिरुपरिष्टाद्बृहत्यसौ।

विंश्येषा विषमपदा विज्ञेया बृहतीष्वपि ॥३३॥

सप्तमस्यानुवाकस्य द्वे सूक्ते प्रथमे तयोः।

आग्नेयैन्द्रे तथा भार्गे प्रगाथा बार्हताद्वृचाः ॥३४॥

तृतीये बार्हतः पाङ्क्ते सप्तमी प्रभृतिस्तृचः।

चतुथस्योत्तमा त्रिष्टुप्चतस्रोऽन्या अनुष्टुभः ॥३५॥

प्रथमा च चतुर्थी च पञ्चमी सप्तमी च या।

सप्तमेऽनुष्टुबन्ते तु प्रगाथा बार्हता द्वृचाः ॥३६॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

आनुष्टुभास्तु चत्वारः प्रगाथा आदितस्तृचाः।
नवमस्येह सूक्तस्य सूक्ते त्वानुष्टभे परे ॥३७॥

गायत्रो द्विबृहत्यन्ते चतुर्थी प्रभृतिस्तृचः।
द्वितीया पादतोऽनुष्टुबृष्णिगक्षरसम्पदा ॥३८॥

पङ्क्तिस्त्वेकादशी त्वस्य षोडषा च निचृत्पदा।
अष्टमस्यानुवाकस्य त्रिप्रगाथादि बार्हतम् ॥३९॥

ऐन्द्रं हि प्रथमं सूक्तं त्वार्षञ्च पुरुहन्मनः।
तस्योष्णिक्पुरउष्णिहोर्मध्येऽनुष्टुबुपोत्तमा ॥४०॥

द्वृचाः प्रगाथा बार्हता द्वितीयस्योत्तमास्त्रयः।
आनुष्टुभास्तु चत्वारः प्रगाथा आदितस्तृचाः ॥४१॥

पञ्चमस्योत्तमाश्चास्य तिस्रोऽनुष्टुभ ईरिताः।
विश्वेत्ता विष्णुरित्येष प्रगाथो बार्हतो द्वृचः ॥४२॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

नवमप्रभृतीनान्तु सूक्तानां पृथगुत्तमाः।
बृहत्यनुष्टुप्त्रिष्टुप् च त्रयाणां कथिता ऋचः ॥४३॥

नवमस्यानुवाकस्य प्रगाथा बार्हता द्वृचाः।
ज्ञेयाश्चकश्चतुर्णां सूक्तानां षष्ठाद्वै जागतात्परम् ॥४४॥

आनुष्टुभो बृहत्यन्तस्तृचो यज्ञा यथा इति।
आनुष्टुभं द्विपङ्क्त्यादि कन्या वाः सूक्तमुत्तरम् ॥४५॥

पान्तमित्यस्य सूक्तस्य प्रथमैको त्वनुष्टुबृक्।
दशमस्यानुवाकस्य सप्तमे त्रैष्टुभे पुनः ॥४६॥

षष्ठ्येका जगती तस्याः पर आनुष्टुभस्तृचः।
आनुष्टुभा द्वितीया द्वे परे चैष्टुभबार्हते ॥४७॥

अनयोस्त्रैष्टुभे सूक्ते या चतुर्थी विराडसौ।
उभौ त्वतिजगत्यादी बार्हतस्योत्तमे द्वृचौ ॥४८॥

उपरिष्टाद्वार्हतयोस्तयोः पूर्वः प्रतीयताम्।
उत्तरस्य द्वृचस्याद्या त्रिष्टबन्त्या जगत्यपि ॥४९॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

प्रगाथं बार्हतं सूक्तं षष्ठं पञ्चममौष्णिहम्।
अन्त्यानवम्यौ सूक्तेऽस्मिन् पञ्चमे पुरउष्णिहौ ॥५०॥

उपोत्तमे सप्तमे च चतस्रः काकुभाः स्मृताः।
अष्टमे त्रिस्त्रिष्टुबन्ते प्रगाथा बार्हता द्वृचाः ॥५१॥

गायत्री तु तृतीयात्र बृहत्यन्या त्रयोदशी।
एका सतोबृहत्यस्य चतुर्थी सां प्रतीयताम् ॥५२॥

उत्तमस्योत्तमानुष्टुब् विराड्रूपा तु पञ्चमी।
सतोबृहत्यस्तस्यैव सप्तम्याद्ययुजस्तुचः ॥५३॥

ककुब्गायत्री च ककुबष्टम्यादौ युजस्तृचः।
अन्याः शिष्टा बृहत्यस्तु विज्ञेयास्तत्र चादितः ॥५४॥

। इति अष्टमं मण्डलम् ॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

॥ अथ नवमं मण्डलम् ॥

गायत्रं पावमानीनां षष्ठि सूक्तानि सप्त च।
पञ्चमस्यात्र सूक्तस्य चतस्रोऽन्त्या अनुष्टुभः ॥१॥

पवस्व सोममन्दयन्नित्येष द्वैपदस्तृचः।
अतिवारानलाय्यस्य द्वे एते पुरउष्णिहौ ॥२॥

उपोत्तमस्य चानुष्टुप्सूक्तस्याष्टादशी विराट्।
सप्तविंश्युत्तमे च द्वे तिस्रोऽनुष्टुभ उत्तमे ॥३॥

अतः पराणि सूक्तानि जागताः प्राक् प्रतुद्रवात्।
एकां त्रिष्टुभमुद्धृत्य प्तमस्याष्टमीमृचम् ॥४॥

चतुर्दशं पञ्चदशं चत्वारि च तथादितः।
एतानि त्रिष्टुबन्तानि जागतेष्विति गम्यताम् ॥५॥

द्वित्रिष्टुबन्ते तत्रापि द्वितीयाष्टादशे उभे।
त्रैष्टुभानि पराणि प्रागाभि नो वाजसातमात् ॥६॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

चत्वार्यानुष्टुभान्यूर्ध्वं तेभ्यः पञ्चौष्णिहानि च।
मे +++ ॥७॥

+ + + + स्य बृहत्योर्द्वादशी तयोः।
षोडशर्चस्य गायत्री द्वितीयोत्तरया सह ॥८॥

परीतोऽषिञ्चतेत्यस्मिन् प्रगाथा बार्हता द्वृचाः।
षोडशी च तृतीया च द्वे अस्य द्विपदे उभे ॥९॥

अष्टमी च बृहत्यस्य नवमी च निचृत्पदा।
प्रगाथं काकुभं सूक्तं सतोबृहती यस्य नः ॥१०॥

यवमध्या तु गायत्री स सुन्व इति काकुभे।
त्रैष्टुभं त्रिविराडन्तमूर्ध्वं बार्हतः परम् ॥११॥

तस्मिन् पिपीलिकामध्यास्तिस्रोऽनुष्टुभ आदितः।
अया रुचेत्यथात्यष्टं पाङ्क्तानि त्रीण्यतः परम् ॥१२॥

॥ इति नवमं मण्डलम् ॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

॥ अथ दशमं मण्डलम् ॥

त्रैष्टभाः क्षुद्रसुक्तानामनुवाके दशोत्तराः।
तेषामाद्यास्य नवमे गायत्रेऽन्ते त्वनुष्टुभौ ॥१॥

एकादशे पञ्चदशे षड्चैकादश्युगादितः।
त्रयोदशस्यैकान्त्या जगत्यस्ता निचृत्पदाः ॥२॥

चतुर्दशस्य सूक्तस्य बृहत्येका ह्युपोत्तमा।
त्रयोदशीचतुर्दश्यावुत्तमा चेत्यनुष्टुभः ॥३॥

उत्तमस्य तु सूक्तस्य चतस्रोऽन्त्या अनुष्टुभः।
द्वितीयस्यानुवाकस्य सूक्तमानुष्टुभं विदुः ॥४॥

तृतीयं यदि हाष्टर्चं षष्ठ्यर्चं गायत्र्या विना।
अनुष्टुप्तु द्वितीयस्य प्रथमस्य च योत्तमा ॥५॥

एकादशी द्वितीयस्य ततः प्रस्तारपङ्क्तिर्ऋक्।
उपोत्तमा तु पूर्वस्य पुरस्ताद्बृहती विराट् ॥६॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

उपान्त्या तु द्वितीयस्य षष्ठी या सप्तमस्य च।
हरी न्वस्येति तिस्रश्च जगत्यः पञ्च ता इमाः ॥७॥

पञ्चमी त्वस्य सूक्तस्य त्रिष्टुबेवाभिसारिणी।
ऊर्ध्वमानुष्टुभादाद्या विमदस्य दशाक्षरा ॥८॥

अनुष्टुप् च तृचौ च द्वौ गायत्रौ नवमो विराट्।
विमदस्य सहोदर्काः सर्वा आस्तारपङ्क्तयः ॥९॥

षष्ठे पुरस्ताद्बार्हते त्रिष्टुबन्ते कुह श्रुते।
त्वन्त्या चिदानस्त्वं नस्तु तिस्र एता अनुष्टुभः ॥१०॥

आनुष्टुभं तु दशमं तत्र प्रथमया सह।
वर्णैर्मंसी महीत्युष्णिगानुष्टुभ्येव पादतः ॥११॥

अन्त्या एवानुष्टुभ् सोऽपि युवं शक्रेति यस्तृचः।
तृतीयस्यानुवाकस्य प्र सु ग्मन्तेति पञ्च च ॥१२॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

सप्तमी चात्रसूक्तस्य जगत्यः षडिमा ऋचः।
चतुर्थस्य तु सूक्तस्य द्वितीयप्रभृतिर्द्वृचः ॥१३॥

प्रगाथो बार्हतस्तस्मात्परा गायत्र्यस्तु षट्।
जागतान्यस्य सूक्तानि पञ्चमादधि सप्त तु ॥१४॥

एकां त्रिष्टुभमुद्धृत्य सौर्यस्य दशमीमृचम्।
षष्ठसप्तमयोश्चान्ते दशमस्य च तूत्तमाम् ॥१५॥

चतुर्थस्यानुवाकस्य जागते प्रथमे उभे।
उद्धृत्यान्त्यो तयोः पूर्वा तिस्रश्चादित उत्तरात् ॥१६॥

षष्ठश्च सप्तमश्चैते जागते तत्र षष्ठतः।
उद्धृत्यान्त्ये सप्तमीश्च द्वितीयान्त्ये च सप्तमात् ॥१७॥

अष्टमस्य च सूक्तस्य जागतस्तूत्तमो द्वृचः।
एते त्वत्राभिसारिण्यौ के ते नर इति ह्यसौ ॥१८॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

पञ्च चैकादशिन्यान्त्या जगत्यस्त्वष्टमीं विना।
चतुर्दशस्य जागतश्चतुर्थीप्रभृतिस्तृचः ॥१९॥

गायत्रानुष्टुभे सूक्ते मा प्रयत्त इति ह्युभे।
आजनं त्वस्य पञ्चादौ गायत्र्योऽनुष्टुभः पराः ॥२०॥

शं रोदसी यथा युगं यथेयमिति पङ्क्तयः।
अव द्रके इतिं ह्येका महापङ्क्तिर्हि षट्पदा ॥२१॥

विराट्पूर्वा समिन्द्रेति त्रिष्टुप्पङ्क्त्युरैव वा।
पञ्चमस्यानुवाकस्य चत्वारि प्रागुपोत्तमा ॥२२॥

जागतान्यृचमुद्धृत्य यां मे धियमिति त्विमाम्।
पूर्वयोरुत्तमे चर्चै परयोश्चोत्तमामृचम् ॥२३॥

द्वितीयेऽनुष्टुबष्टम्या नवम्या सह पञ्चमी।
द्वचोऽस्य षष्ठीप्रभृतिः प्रगाथो बार्हतो मतः ॥२४॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

दशमी त्वस्य गायत्री जगत्योऽन्या विनोत्तमाम्।
षष्ठस्य त्वनुवाकस्य जागते सप्तमाष्टमे ॥२५॥

नवमी च तृतीयस्य प्रथमे चादितो द्वृचः।
नवमस्य पञ्चमी च दशमस्य च जागतः ॥२६॥

ज्ञेयो द्वितीयया साकं पञ्चमीप्रभृतिस्तृचः।
उपोत्तमस्य सूक्तस्य तथा प्रथमया सह ॥२७॥

उत्तमस्य चतस्रोऽन्त्या जगत्य इति गम्यताम्।
सप्तमस्यानुवाकस्य आद्यमानुष्टुभं स्मृतम् ॥२८॥

अस्मिन् नवो नवस्तिस्रो द्वे द्वे गृभ्णाम्यनुक्षरः।
यदश्विनाघोरचक्षुः पूषा त्वा त्रिष्टुभो दश ॥२९॥

आ नः प्रजां जगत्यस्ताः पूर्वापरमिह प्रियम्।
तृष्टमेतदिति ह्येषा बृहती न्यङ्कुसारिणी ॥३०॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

षष्ठश्चानुष्टुभं सूक्तं तस्यैका त्रिष्टुबुत्तमा।

तृतीयस्य च सूक्तस्य चतस्रोऽन्त्या अनुष्टुभः ॥३१॥

पाङ्क्तमस्य द्वितीयन्तु तत्राप्येवं निबोधिता।

अष्टमस्यानुवाकस्य प्रथमे जागते उभे ॥३२॥

तथा चतुर्थं षष्ठश्च पूर्वादुद्धृत्य तूत्तमाम्।

चतुर्थात्पञ्चमीं चान्त्यां सप्तमीं च व्यापास्य तु ॥३३॥

षष्ठादन्त्यास्तु तिस्रश्च भिषगानुष्टुभं परम्।

महि प्रस्तारपाङ्क्तेतु पुरस्ताद्बृहती परा ॥३४॥

यज्ञे यज्ञे च विश्वेषां वावर्त्त ता अनुष्टुभः।

न्यङ्कुसारिण्ये तं शंसं कृधनः पङ्क्तिरक्षरै ॥३५॥

नवमस्यानुवाकस्य षष्ठसूक्तमिहौष्ठिहम्।

तस्मिन् पिपीलिकामध्ये हरी वज्रमिमे ह्युचौ ॥३६॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

प्रथमा वास्य गायत्री त्रिष्टुबस्योत्तमा पुनः।
नवम्यन्ते द्वितीयस्य चतुर्थी चाष्टमस्य च ॥३७॥

सोदर्कश्चेन्द्र दृह्येति जगत्यस्ताश्चतुर्दश।
मध्येगायत्र्योर्बृहती निरा हावानिति द्वयोः ॥३८॥

मुद्गलस्य बृहत्याद्या तृतीया चोत्तमा च या।
पुनर्वै प्रेता जयता पुनर्दायेत्यनुष्टुभः ॥३९॥

दशमस्यानुवाकस्य गायत्री षष्ठसप्तमे।
प्रथमं जागतं सूक्तं शक्कर्यन्तश्च चित्र इत् ॥४०॥

उद्धृत प्रथमादन्त्यामितरस्मादुपोत्तमाम्।
द्वितीयस्य चतुर्थ्यैका जगती चात्र कथ्यते ॥४१॥

पञ्चमस्य च सूक्तस्य जागतस्त्वादितो द्वृचः।
जागतं दशमं सूक्तमुद्धृत्याद्याश्च पञ्चमीम् ॥४२॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

वाक्सूक्तस्य द्वितीया च द्वादशस्य च सप्तमी।

उत्तमा च विहव्यस्य जगत्यस्ता इमा ऋचः ॥४३॥

चतुर्दशं तूपरिष्टाद्बार्हतं तद्विनोत्तमाम्।

रात्रीसूक्तं तु गायत्रमेवमत्रापि गम्यताम् ॥४४॥

एकादशेऽनुवाके तु द्वितीयं जगतीमुखम्।

तृतीयस्य च सूक्तस्य चतुर्थ्यैका त्वनुष्टुबृक् ॥४५॥

चतुर्थस्य च सूक्तस्य प्रथमा न्यङ्कुसारिणी।

उपाद्योपान्त्ये प्रस्तारपङ्क्ती एवावगम्यताम् ॥४६॥

महासतोबृहत्यन्ता विराड्रूपास्तु शोषिताः।

शाक्कर महापाङ्क्तौ तु पञ्चमस्यादितस्तृचौ ॥४७॥

अस्मभ्यं सु त्वमिन्द्रेति त्रिष्टुबन्त्या निचृत्पदा।

षष्ठं सूक्तं महापाङ्क्त तस्यैका पङ्क्तिरुत्तमा ॥४८॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

आनुष्टुभान्यतस्त्रीणि दशमन्त्वथ जागतम्।
सूक्ते तु द्वादशे षष्ठी त्रिष्टुप्ज्योतिष्मतीविराट् ॥४९॥

सतोबृहत्यस्तिस्रोऽन्त्या आद्ये विष्ठारपङ्क्तिके।
द्व्यानुष्टुबं तदाग्नेयं द्विजगत्यादि सूक्तयोः ॥५०॥

मध्ये चतुर्दशं सूक्तं दतानुष्टुभयोर्द्वयोः।
गायत्री बृहती ज्ञेया सूक्ते गायत्र्यौ परे ॥५१॥

सतो ह्रहत्युपान्तान्त्या पंक्तिर्विष्टारपूर्विका।
आनुष्टुभे परे च द्वे जागतं तदनन्तरम् ॥५२॥

तेषां पूर्वन्तु पंङ्क्त्यन्तं त्रिष्टुबन्तं तु जागतम्।
उपोत्तमस्य सूक्तस्य बृहत्यस्तिस्र आदितः ॥५३॥

उपरिष्टाज्ज्योतिष्मती विज्ञेये उत्तरे ऋचौ।
उपान्त्या जगती वास्या दस्यानुष्टुभमुत्तरम् ॥५४॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

अतोऽन्यत् त्रैष्टुभं सर्वं यदनुक्तमिहापि तत्।
उत्तमस्यानुवाकस्य तुभ्येदमिति जागतम् ॥५५॥

तथैवास्तारपङ्क्त्यन्तं विभ्राडिति च जागतम्।
पञ्चमश्च द्वितीयश्च सप्तमं विशमेव च ॥५६॥

गायत्राणि प्रवश्चैव महीत्यादीनि पञ्च च।
एकविंशश्च षष्ठश्च द्वे चास्य द्वैपदे उभे ॥५७॥

त्रैष्टुभं तु विराडादि द्वैपदं षष्ठमेतयोः।
एतानि त्रैष्टुभान्यस्य नवमं दशमं तथा ॥५८॥

चतुर्दशं सप्तदशं तथैवाष्टादशं च यत्।
पतङ्गादीनि सूक्तानि त्रैष्टुभान्येव सप्त तु ॥५९॥

जगत्यानुष्टुभा वाद्ये तेशामाद्यस्तृतीययोः।
पूर्वेषु पञ्चवर्गेषु दशमेऽनुष्टुबुत्तमा ॥६०॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

शिष्टान्यनुष्टुभान्येव सूक्तान्यास्य चतुर्दश।
आनुष्टुभेष्वपेहीति सूक्ते पङ्क्तिरिहोत्तमा ॥६१॥

तथा द्वितीया गायत्री प्रसूनव इति त्विह।
संसमित्युत्तमे सूक्ते तृतीया त्रिष्टुवेव च ॥६२॥

छन्दांस्यशेषाण्यनुकीर्तितानि गायत्र्यादीनि चतुर्दशानि।
तत्तद्विशेषैः सह वैदिकानि कल्याणदायीनि भवन्तु मह्यम् ॥६३॥

॥ इति शौनकाचार्यविरचिता छन्दोऽनुक्रमणी समाप्ता ॥

CC0. In Public Domain. Digitized by Muthulakshmi Academy

CC0. In Public Domain. Digitized by Muthulakshmi Academy

CC0. In Public Domain. Digitized by Muthulakshmi Academy

CC0. In Public Domain. Digitized by Muthulakshmi Academy

Muthulakshmi Academy

English books by S. K. Ramachandra Rao (available reprints)

The Three Acharyas – Sankara, Ramanuja and Madhva (a compilation of articles)
68 pages, Rs. 40
The Teachings of the Buddha (articles on Buddhism published in 'The Aryan Path')
117 pages, Rs. 85
Temples: Icons and Rituals (comprising of 'Icons and Images in Indian Temples' and 'Temple Rituals') 167 pages, Rs. 100
Jainism in South India 130 pages, Rs. 85
Adhyatma rasa ranjani (A translation of the text by Vishnutirtha, Adavi Acharya)
26 pages, Rs. 20
The Hill Shrine of Tirupati (A comprehensive account of the history of the shrine, the evolution of the temple complex, and the mode of worship)
260 pages, Rs. 200
The Saint of Sringeri (A translation of 'sarada peethada manikya' by Sri S. A. Karthik)
Rs. 200
Writings of Sankara's Advaita (comprising 'jeevanmukti in advaita', 'consciousness in advaita', and 'Sankara -a psychological study' plus the articles 'the psychological standpoint of Sankara', and 'psychological speculations of Sankara')
372 pages, Rs. 300
Development of Psychological Thought in India & Elements of Early Buddhist Psychology
250 pages, Rs. 400
Social Institutions among the Hindus and other related writings
116 pages, Rs. 200
Origins of Indian Thought and other writings
220 pages, Rs. 350
The Essence of the Bhagavad Gita (Aphorisms composed by the author that highlight the teaching of the Gita)
286 pages, Rs. 350
Writings on Buddhism (comprising 'Buddha and the dharma' and 'Buddha's first discourse' and the articles 'telakathaha gatha' and 'sumangala gatha')
166 pages, Rs. 200
The Message of the Bhagavad Gita (300 important verses and their meaning, complemented by various commentaries)
310 pages, Rs. 350
The Indian temple: Its meaning (The structure and symbolism of the temple)
152 pages, Rs. 250
The Enlightenment of Ashtavakra (Translation and excerpts from 'tripura rahasya')
145 pages, Rs. 200
Pratima Kosha (The Encyclopedia of Indian Iconography)
6 Volumes (ebook), Rs. 700
Rgveda Darshana (A traditional interpretation in English)
13 volumes, Rs. 6000
Salagrama Kosha (Their significance in hindu tradition)
2 volumes, Rs. 2000

Website

Price: Rs. 6000 | ISBN: 978-93-84069-15-5 (set)
Prof. S. K. Ramachandra Rao Memorial Trust®
305, 6th Cross, 1st Block, Jayanagar Bangalore 560 011 Ph: 080 2656 3957